

TOTJU TOTEV

The Preslav Treasure



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 The lion's body, detached itself almost at a right angle and ends over the back, parallel to the wings with a five-leaved palmette. The lion's large head is attached to the body with a short neck, with a collar decorated with small circles tied on it. There are wave-like gold pipings hanging under the collar which look like a mane. The bulging chest of the animal is covered by a blue pectoral, ornamented with a string of circular and rhomboid motifs. In front of the pectoral are depicted three radially arranged against the chest "rodlets with rounded ends", of which I feel at a loss to say anything definite. This detail is depicted only on the winged lions, thus differing from all the animal images on the diadem which have "flags" on their heads. Besides the lion's open mouth with triangular teeth, there are semi-circular eye-sockets with red irises on the head and a circular bulge on the nose, filled with red enamel.⁴¹ The latter and the "flags" flying over the heads of all the animals on the diadem, have their roots in the art of Sassanian Persia.⁴² The lion's legs ending with large paws are decorated with blue five-leaved palmettes. Divided longitudinally, the two palmettes are placed on each of the four legs of the animal. The hind legs of the lion are also decorated. The palmette motifs, shown on them, are from the Sassanian ornamental wealth. They, as it will be mentioned, are included in the repertory of the Preslav painted pottery.

Various types of winged lions have been differentiated in the pictorial rules of the East and Byzantium, but it isn't necessary to discuss them. The only thing that I would like to point out is that the lion-griffin is a popular subject in the Old Bulgarian art.⁴³ The graffiti discovered on the fortress walls of Pliaka which speak of the wide popularity among the Bulgarians at the end of the 8th and the beginning of the 9th century. It is interesting to note, with regards to the lion-griffin on the diadem, that there is a slight discrepancy in the pose, the position of the wings and the decoration with the winged lion on the marble slab from

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*"I don't know how to recount it -
you can appreciate this beauty only
with your own eyes."*

John the Exarch of Bulgaria

INTRODUCTORY NOTES

The Preslav gold treasure is connected with the life and the high cultural achievements in Simeon's capital city - Veliki Preslav. It is one of the biggest and most interesting finds discovered recently in Bulgaria. Concealed during the turbulent events of 971, the treasure is also a testimony of the treasures enmassed in the capital of the Bulgarians in the 9th - 10th centuries.

Part of the exquisite and marvellous objects have been imported from Byzantium, others like the diadem, the two-sided necklace with multi-coloured enamels, some earrings and the appliques are works of a goldsmith's workshop, which carried out orders of the inhabitants of the royal palace as well as the boyars and dignitaries in Preslav. Bearing in mind the successes of painted ceramics, stone plastique, goldsmith's trade, glass production, architecture and literacy, it is preposterous to think that the Bulgarian jewellers have turned their backs to the rich and with great colouristic possibilities technique of the cloisonne enamel which was at its highest point of development in Byzantium at that time. The fact that archaeologists have not yet found direct evidence (workshops, tools, production equipment and so on) of enamels, doesn't mean that there haven't existed such and that there won't be found any later. The remarkable sphere of material and spiritual creativity is a solid foundation of our belief that the excavations will enlarge the range of the place and contributions of the

Preslav civilization in the cultural history of the First Bulgarian Kingdom and the European South-East during the 10th century.

I've published some articles and a number of announcements and materials about the treasure since its discovery, in the scientific periodicals - Bulgarian and foreign, as well as in some central and local newspapers. I've also prepared a separate informative paper with colour illustrations, published, in Bulgarian and English, by the "Septemvri" publishing house - Sofia. The present paper deals most extensively with the Preslav gold treasure. Besides the gold and silver objects, we included everything, presented to us by the archaeological excavations.

10th May, 1993
Shoumen

DISCOVERY, CONTENTS AND DATE

In the spring of 1978, in the near vicinity of Simeon's capital city - Veliki Preslav, a remarkable find was discovered - a treasure of gold and silver objects.¹ It was found quite by accident when a group of cooperative farmers from the Agro-industrial complex in Preslav were marking the boundaries of vineyards in the locality of Kastana (fig. 1).

The Kastana locality is situated 3-4 km north-west of the Preslav royal palace and is a wide terrace sloped gently from the west to the east, south of the Dervishka river. To the east the terrace reaches the vegetable garden and farmyard of the Agro-industrial complex and to the west and south it borders on the slanting slopes of some wood hills which form a chain of the Preslav mountain. About two kilometers to the north-east is the sprawling ridge of the prehistoric settlement mound Murtvitza², and some 3-3.5 km in the opposite, south-western direction loom the outlines of the highest section of the mountain range in the Kamuka locality on which lie the deep and thick stone foundations of the explored buildings of the well-known fortress Byalgrad.³

The observations and the excavations made on the terraces showed that the treasure was ploughed out without having been noticed when preparing the soil for vine planting to a depth of 0.60-0.70m as early as in the autumn of the previous year. Having spent the winter almost on the surface it was not noticed even in the breaking of the clods. The plough and the harrow discs during the two machine tillings of the terrace along the Dervishka river had scattered the objects of the precious find

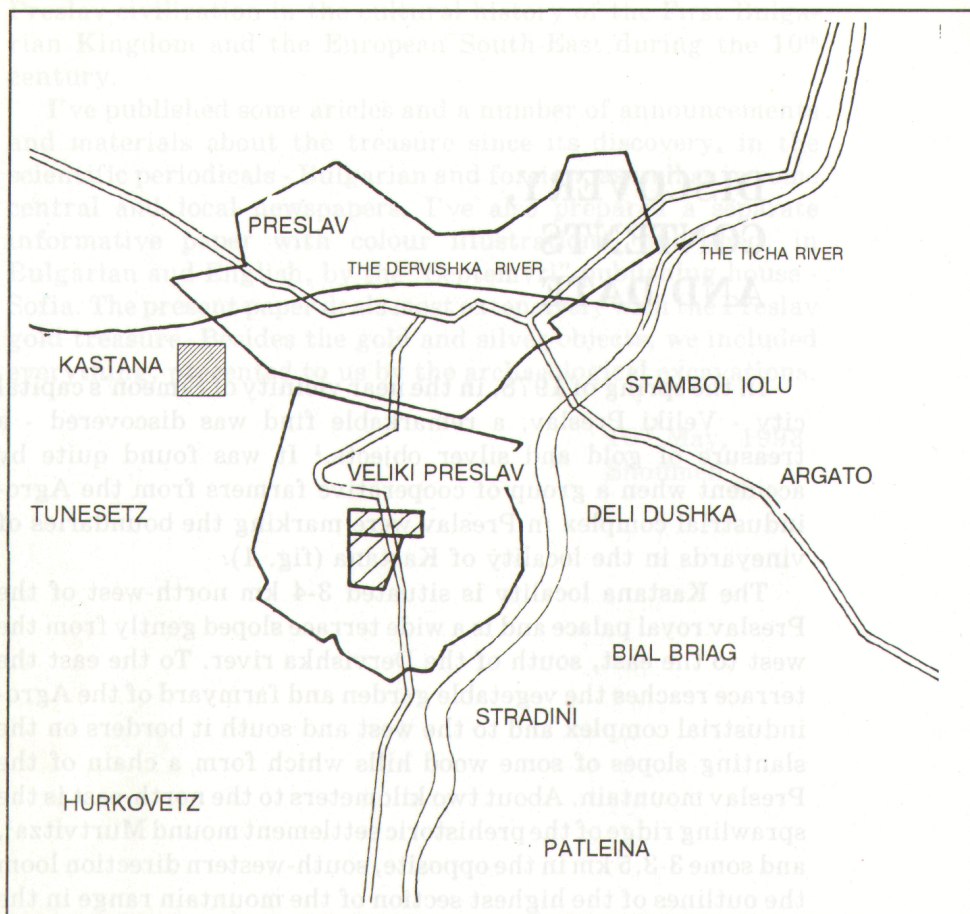


Fig. 1
Plan of the treasure-site
in the Kastana locality

on an area of 300-400 m² which for almost four months were subjected to a careful archaeological investigation (fig. 2).⁴ Along with the tracing down and the precise registration of each of the objects of the treasure of which the farmers had submitted only a small part, the archaeological excavations had to offer data about its connection with a grave or some other installations or buildings on the terrace, about the date and the reasons for its concealment.

The traces of buildings and installations with the numerous materials which were found in the deeply ploughed terrain as well as from the excavations made on the terrace, clarify the picture about the life and the past on this locality near the capital during several historical epochs. It is important to point out that there was active life on the terrace especially at the time of the First Bulgarian Kingdom. There is no doubt about the existence of another large Old-Bulgarian settlement along the two banks of the Dervishka river, a left tributary of the Ticha (Kamchiya) in the 9th-10th centuries. Some details about its appearance came from the half-dug-in dwelling, found in two of the squares of the excavation, made while searching for the treasure and the fragments of Old-Bulgarian vessels with incised linear decoration found there. The limestone cornice pieces with a profiled round torus and a decoration of flatly sculpted square denticles and "wolf's teeth", which were put into the lapidarium of the "Veliki Preslav" museum, from the church with a cross-dome plan destroyed by tractordrivers, are dated back to that period, too.

The problem about the concealment of the treasure makes us discuss briefly the dwelling discovered in the Old-Bulgarian settlement on the terrace (fig. 3). It is a rectangular semi-dugout with dimensions 3.55 x 2.90 m, situated almost entirely in the southern row of squares of the excavation. Along the walls there were 6 well-preserved round holes made by stakes and beams with a diameter of 0.15-0.22 m, which are distributed along the eastern and the two short walls. An oven built of stones and mud was found in the north-eastern corner of the dwelling (fig. 4). According to its peculiarities and the character of the heating installation the semi-dugout in the Kastana locality is referred to one of the established basic groups of dwellings in Northeastern Bulgaria.⁶ Its closeness to the semi-dugouts of the investigated Old-Bulgarian settlements near Preslav⁷ is particularly emphasized.

The ceramic fragments of Middle-Bulgarian thin-walled vessels, found when exploring the terrace, show that life went on during the Second Bulgarian Kingdom as well. Some materials (a folding pocket-knife, fragments of a Turkish

faience vessel with a "kara kalem" drawing) were found in the upper layers of the excavation squares and in the ploughed surface nearby. Together with the Turkish coins (one of them gold from the period of Makhmoud II (1808-1838) they can be dated to the previous century. A mother-of-pearls plaque, with an aperture in the middle for threading and suspending on the chest belongs to that time as well. There is a shallow schematic engraving of a saint (most probably the Virgin).

Traces of the pre-Bulgarian past of the Preslav region can be found in the western end of the terrace, as well as on some of the heights of the opposite mountain range. A number of ceramic fragments of vessels from the 2nd-5th centuries, as well as two Roman coins found while exploring the terrace are evidence for the existence of life during the Roman and late-Byzantine period. One of the coins is silver of Septimus Sever (193-211 A.D.) and the second - bronze, colonial, from the first quarter of the 3rd century.⁸

The observations we made, when lifting the ploughed terrain within the limits of the excavation site and the materials from the 0.30 m - thick layer underneath, undestroyed by the ploughs, enabled us to judge, quite correctly, the archaeological situation. It turned out that the find has nothing to do with a grave installation or with any buildings on the terrace, but had been just concealed there. Some curious details were also ascertained. The concealer had neither time for choosing a place to put it in nor for preparing a special pit. He parted quickly with his expensive, and obviously acquired not long before that, objects, by concealing them in the masoned stone oven of the explored semi-dug-in dwelling. The objects were in a wooden box, parts of which were the silver and silver-plated facings and appliques with a crescent-shaped hasp.⁹ Its burned walls broken together with some of the objects in it during the ploughing, were scattered all over the terrace by the farming machines. It is difficult to make any suppositions about the dimensions of the leather-covered box, as it seems obvious that it was used for putting the precious find in it, while concealing it.



Fig. 2
The terrace in the
Kastana locality with the
archaeological excavations
of the treasure

Fig. 3
Plan and section of the
semi-dug-in Old-Bulgarian
dwelling with the stone
oven on the terrace in the
Kastana locality

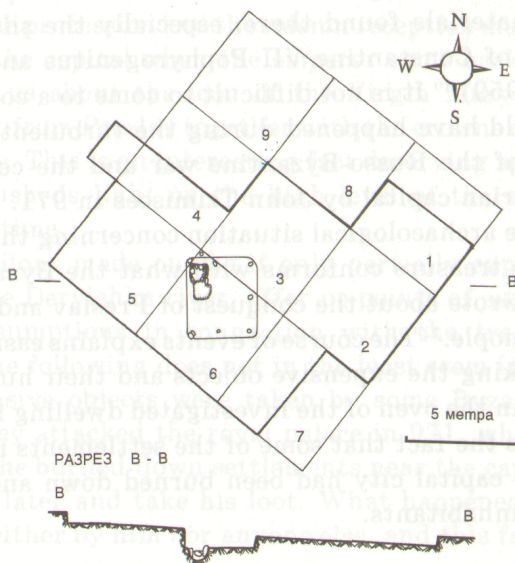




Fig. 4

The stone oven in the corner of the Old-Bulgarian dwelling in the Kastana locality, where the treasure was hidden

The traces of a conflagration discovered while making excavations near the dwelling and on some other places on the terrace show that the Old-Bulgarian settlement in this western locality of the capital had been set on fire and deserted. Having in mind the results of the excavations and the materials found there, especially the silver Byzantine coins of Constantine VII Pophyrogenitus and Romanus II (945-959).¹⁰ It is not difficult to come to a conclusion, that it could have happened during the turbulent events at the time of the Russo-Byzantine war and the conquest of the Bulgarian capital by John Tzimisce in 971.¹¹

The archaeological situation concerning the concealment of the treasure conforms with what the Byzantine chroniclers wrote about the conquest of Preslav and its renaming to Ioanople.¹² The course of events explains easily the reasons for taking the expensive objects and their hurried concealment in the oven of the investigated dwelling in Kastana, as well as the fact that some of the settlements in the vicinity of the capital city had been burned down and deserted by their inhabitants.

Fig. 5 a,b,c,d,e,f,g
Bronze objects from the
squares of the excavation
and the deeply ploughed
terrain of the terrace on
the Kastana locality



Fig. 5a
Cruciform pendants
and tabs for suspending
on the chest



Fig. 5b
Half of a cross-encolpion
with the Virgin Orant

The Byzantine chronicler Leo Deaconus (born about 950) tells us about the situation and the events at the time of the conquest of Preslav and North-Eastern Bulgaria and about the way Emperor John Tzimiskes "... came back to Constantinople with a lot of trophies."¹³

Describing the procession and the solemn reception made by the citizens of the capital when the emperor came back, the chronicler tells us about the icon of the Virgin Mary with Christ¹⁴ brought from Preslav together with the crowns of the Bulgarian rulers. This is an interesting fact deserving special attention, as it sheds light on the high level of the art in Preslav at that time.

The observations made on the if only partially explored terrace along the Dervishka river, offer us points of support about other assumptions in connection with the treasure concealment. The following does not in the least seem impossible: the expensive objects were taken by some Byzantine soldier when they attacked the royal palace in 971, who hid them in one of the burned-down settlements near the capital, hoping to come later and take his loot. What happened had been foreseen neither by him nor anyone else, and this family

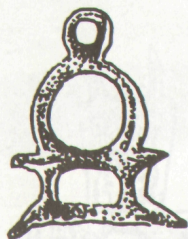


Fig. 5c
Belt-tab with flat-relief
plant decoration

Fig. 5d
Hasp of a book-cover

wealth acquired in the course of many years, remained concealed for about a millenium on the floor of the stone oven in the dug-out on the terrace in the Kastana locality. Other assumptions, more or less supported by archaeological observations and materials, can, of course, be also made, but it is unnecessary, as none of them can confirm in the fullest, of being closest to the truth.

More complicated and difficult to solve is the problem who the treasure belonged to, as there are not even slightest hints for assumptions. The expensive goldsmith's technique, applied in making the gold objects, and the use of emeralds, amethysts, pearls, rockcrystal, multi-coloured enamels, etc., are the only reliable basis for connecting the find with the inhabitants of the palace or some of their close boyars or dignitaries. It is interesting to note Iv. Yordanov's opinion, stated when he published his paper about the Byzantine coins in the treasure.¹⁵ Taking into consideration the fact that the latter were designed for official events and needs and not for exchange in the absence of other coins in the treasure, minted after 945-959, Yordanov sees the connection between the owner and the author of the memorial coins Constantine VII Porphyrogenitus. And as there is no other person that could have had a connection with the coins as well as with the luxurious objects of the find besides Queen Maria (a Byzantine princess) or some of her daughters, the answer to the question is obvious.¹⁵ It would have been so and there would have been no place for other assumptions if possession of the treasure by a member of the ruler's family was indisputable.

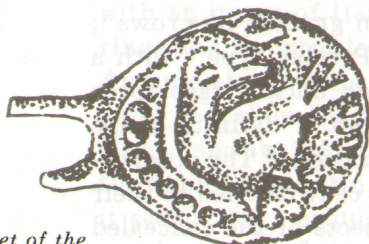


Fig. 5e
Small seal-amulet of the
"Preslav type" with a
bird and two rings

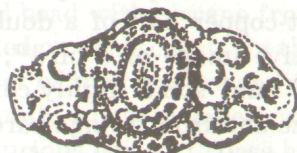


Fig. 5f
Ring with a decoration
of pseudogarnets

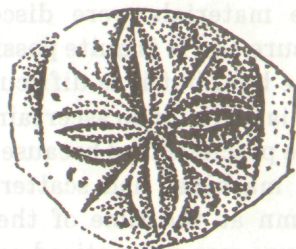


Fig. 5g
Ring with a four-leaved
rosette

When the archaeological excavations on the terrace finished, it became clear, that the treasure is of a mixed character. The gold, gilt and silver objects included in it are divided into several groups. The necklaces belong to one group, the buttons and the numerous appliques to another, the spoons and the parts of a silver cup to a third, the fifteen Byzantine silver coins to a fourth.¹⁷

The facings and the silver crescent-shaped hasp of the leathercovered box, where the treasure was concealed, and a number of materials found while exploring the excavation squares and the ploughed terrain along the Dervishka river, belong to yet another group. We are not going to discuss the latter, we'll just enumerate (fig. 5): a bronze belt tab embossed with plants¹⁸; a small flat pendant cast of copper in the form of a four-leaved rosette, drop-like endings of the leaves and a round loop for threading a chain through it and suspending it on the chest¹⁹; a half of a bronze cross - encolpion with a

schematic relief image of the Virgin Orant²⁰; two bronze rings - one with a rosette engraved in the round shield²¹, the other - with a decoration of pseudogarnets enclosed in granule-like rows²²; a cast-copper half of a double amulet - Preslav type - with a negative image of a bird²³; a small lyrate buckle-clasp for a book²⁴ and some highly-corroded, without a definite shape bronze and iron facings bare of any decoration.²⁵ The observations and their analogs from the 9th-10th centuries led to their chronological unity with most of the objects of the concealed treasure, as well as with the date of the Old-Bulgarian settlement in the Kastana locality. While making the excavations these materials were discovered with some objects of the treasure and it is quite possible that some of them had been put in the box, but it is difficult to say exactly which ones.

It is difficult to ascertain the original number of the objects of the precious find because the ploughs and the harrows of the farm machines had scattered them. The advanced and rainy autumn at the time of the ploughing and the fact that the treasure was not noticed and was left in the open amidst the lumps of soil during the winter led to the damage of some of the finest and most lavishly adorned objects - those with multicoloured cloisonne enamel.²⁶ The number of objects that have lost their value because of deformations and the absence of some parts, such as pendants, medallions, inlaid multicoloured stones, pearls and so on, is not very small. Some of the pairs of earrings had only one part. Some of the plaques of the diadem were not discovered, either.²⁷

Notwithstanding the serious damage and a number of missing parts and details, it was not difficult to judge either the function or the place of almost all the objects. After the careful intervention of the chemical laboratory of the Archaeological museum in Sofia, it became obvious that the treasure consists mainly of lady's ornaments for the head and other parts of the body, as well as of numerous appliques and buttons, connected with the trimmings of the clothes. The function of the silver spoons, the round base of a stem of a silver cup and some silver facings of a horn was quite different. Besides with their utilitarian character, the spoons differ, as we'll see, from the

ornamental objects with their earlier dating. Including them into the find would have caused a surprise, but for the gemma with an image of Hermes mounted on the shield of one of the rings and the profiled rock-crystal bead with a scene from the Annunciation, made to be suspended on one's chest. On the one hand they show the mixed character of the treasure and on the other hand that it belonged to a family whose members were in the habit of collecting old and luxurious objects. These habits, it seems, were acquired not straight away, but gradually, by copying some of the dignitaries of the Byzantine capital.²⁸

ORNAMENTS

The treasure includes mainly ornamental objects, made of gold, silver and bronze by means of different goldsmith's techniques and the use of amethysts, emeralds, rock-crystal, pearls, enamel and so on. Along with the ordinary unadorned silver bracelets and gold ornaments with simpler decoration, there is a significant number of ornaments where has been used the expensive technique of the Byzantine cloisonne enamel with its great colouristic possibilities.²⁹ Those are the diadem plaques, the absolutely well-preserved two-sided necklace, some pairs of earrings and two button-like big spherical pendants, i.e., the ornaments that deserve a more extensive investigation and elucidation.

1. Diadem Plaques

Only five plaques from the diadem of the treasure have reached us, and it makes it difficult to judge with certitude its original construction and type. Made of thin gold sheets, the plaques are rectangular with an arched upper end and dimensions 5.4x4.4 cm. Their weight varies from 5.80 to 6.60 g (fig. 6). The difference is due to the enamels that have been preserved and the images depicted on the plaques. The little round openings on the vertical edges have been used to attach the plaques to a fabric or leather and to link them together. The openings made on the horizontal (short) sides have been used to hang pearls and thread through them chains with pendants and gold beads, multicoloured stones, rock-crystal and glass as in the two-sided necklace. The plaques have been decorated by means of one of the finest goldsmith's techniques - that of the Byzantine cloisonne enamel. It seems that patterns have been used when depicting images on them.³⁰



Fig. 6
Gold diadem plaques
with cloisonné enamel
decoration



Linked together, the five plaques form a 22 cm-long band or a part of a diadem. In order to span the head above the temples, this luxurious and formal ornament needed more plaques, but they were not discovered while exploring the area of the treasure. Irrespective of that, we can be absolutely sure about the existence of two of the missing plaques in the Preslav diadem, as they had the same shape, dimensions and ornamentation as the single plaques with images of a winged lion and an eagle-headed griffin. Two other plaques belonged to the diadem, but there are absolutely no data about them. It won't be too far-fetched, however, if we assume that they looked like the trapezoid plaques of the ancient Russian diadems.³¹ Equipped with tabs, the latter were used to fasten the ornaments to the back of the head.

In accordance with the experiment for reconstruction³² (fig. 7) and those fillings, the diadem must have been 35-36 cm long and included nine plaques: seven of them with an arched upper end and two others about the shape and dimensions of which we can only make assumptions. There are possibilities for other reconstructions, too, but we are not going to discuss them. I'll state, however, that it is not quite likely that the plaques have decorated a crown, like the ones which the Byzantine emperors

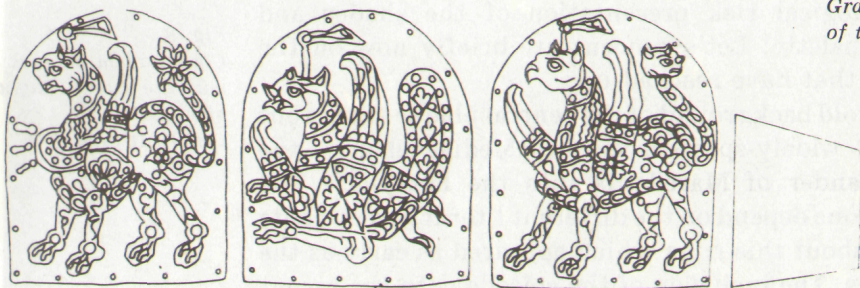


Fig. 7
Graphic reconstruction
of the diadem

have offered as a gift to some foreign rulers or that have been worn by Byzantine princesses.³³ According to its construction and partly to its ornaments the Preslav diadem can be related to the ancient Russian diadems and especially to the diadem from Sakhanovka.³⁴

Eight different colours of enamel have been used for decorating the diadem: ultramarine, cobalt-blue, Prussian blue, emerald-blue (blue-green), English-red, oxide-green, body (yellowish) and white. It was already mentioned, that because of the fact that the treasure stayed in the open during the winter, after the ploughing, that the enamels in a great part of the cloisonne have been damaged, and those not affected have lost their original freshness of tonality and lustre. Relatively well-preserved is the enamel in the image of the senmurv (dog-bird) on one of the plaques. As a result of continuous observations on some traces of the utilized enamels, it became possible to recreate both the exact drawing of the images and their original colour scheme. The excellent taste and the high professional level of the goldsmith-enamelist are obvious at first sight. His artistry is seen in the easiness with which he draws the outlines by means of gold partitions, and especially when he "enlivens" them, by filling their inside with straight, zigzag and arched

lines circular and heart-shaped patterns, trefoils, rosettes, palmettes and so on., and executes the complicated, and not without technological risk presentation of the shades and nuances of his palette. Let's concentrate briefly now on the diadem plaques that have reached us.

Against the gold background of the central plaque stands out one of the most widely-spread scenes in Mediaeval art - the Ascent of Alexander of Macedonia into the heavens.³⁵ The different variations depend on the different literary treatments of the romance about this ruler which appeared as early as the 2nd - 3rd centuries. The inclusion of the episode with the ascent in the romance is referred to the 5th - 6th centuries, like episodes of this kind in Avesta and Shahname by Firdousi, can be traced back to ancient Babylon legends.³⁶ Having in mind this widely-spread, in the Byzantine palace, subject matter, it is worth pointing out, that the Alexander romance was quite popular in Bulgaria, too. Its first Slavonic version appeared, according to V. Istrin, in Preslav in the 10th century.³⁷

On the Preslav plaque the composition of the flight follows the Latin version in which the birds are replaced by griffins.³⁸ The version is dated to the middle of the 10th century - the time the diadem from the treasure belongs to. Alexander is depicted as young with a chariot drawn by two griffins (fig. 8). The chariot is on two wheels with a decorated semicircular carriage. He is in ceremonial imperial dress in blue, with a stemma (low crown) adorned with pearls on his head. Large precious stones glitter on the loros across his chest. In his hands he holds spears with pieces of meat stuck on their points for luring the griffins during the flight. With their backs to each other, the eagle-headed griffins are upright on their hind paws and their heads are turned towards the bait. Their wings are spread, slightly curved at their ends. Their base is a shield-like medallion, adorned with a four-leaved rosette. Its round leaves are included in individual triangles, separated by gold partitions. Above the rosette is an adornment of colour bands, filled with circlets and arches of yellow and red enamel. The predators' heads with their powerful beaks curved downward are attached to the body by their stretched toward the bait necks with two red ribbons on

*Fig. 8
Gold diadem plaques
with the ascent /flight/
of Alexander
the Great to heaven*





Fig. 9
Gold diadem plaques with a
winged lion

them. The red iris of their eyes stands out against the white enamel filling the mindal-like eye-sockets.

The leaf-shaped end of the tail passing between the legs of the animal, is shown separately under the belly and the raised paws. Behind the wings on the trunk of the animals are shown separate ribs, and on the upper end of the hind legs - rounded large leaves of blue palmettes, standing out clearly against the green-enamel-filled bodies. The griffins of this episode - back to back and standing upright on their hind paws - similar to that on the Preslav plaque, are depicted on the Byzantine lead seal from the 10th century in the sphragistic collection of the Hermitage³⁹, on the lavishly decorated with enamels medallion of the 11th century, embodied in the altar of Pala d'Oro in St. Mark's Church in Venice⁴⁰, on a 12th c. copper cup with cloisonne work, exhibited in the Insbruck Museum⁴¹, on the central plaque of the 11th c. gold diadem in Sakhanovka⁴² and so on. The chariot on the Preslav plaque depicted in full-face with a semi-carriage and two wheels on a long horizontal axis is the same as the one on the seal in the Hermitage and on a 11th-13th c. relief on the northern facade of St. Mark's in Venice.⁴³ With respect to some details (the low crown, the loros across the chest, the spears with the baits stuck to their points, etc.) the representation of Alexander as a ruler resembles slightly images from the same scene on the ivory casket from 9th-10th c. in the Darmstadt Museum⁴⁴, on the above mentioned relief in St. Mark's in Venice⁴⁵, etc. Closest to the scene on the Preslav plaque is the flight from the lead seal in the Hermitage⁴⁶. It is easy to explain bearing in mind the common date for the finds - the first half of the 10th c.

With the secular character of its plot Alexander's flight had not only decorative, but apotropaic (protective) function as well. Besides on ornaments, metal plates and cups it can be seen on facade reliefs, which, according to A. Grabar, played the role of talismans in protecting people from the evil forces.⁴⁷ In accord with the protective character of the flight are the polymorphic images, depicted on the rest of the plaques. Their connection with the central plaque fits in the pattern of the Eastern ornamental schemes - in an axis composition with animal images



Fig. 10
Gold diadem plaques
with a senmurv /dog-bird/
facing left

Fig. 11
Gold diadem plaques
with a senmurv /dog-bird/
facing right

in pairs alternating away from the main plot (fig. 7). Made in this way, the composition does not contradict the Byzantine art from the time of the Macedonian dynasty (9th-12th), when Persian and Moslem (early Arabic) ornamental compositions and motifs⁴⁸ entered its decorative repertory on fabrics, enamels, gold jewellery, manuscripts, architectural ornaments, etc.

On the first pair of plaques attached next to the plaque of the ascent of Alexander were depicted winged lions or lion-griffins. Only the figure facing right has reached us (fig. 9). With prevailing blue and green shades of the enamel, the image stands out with the heavy proportions of its heraldic pose against the background of the gold. Its upright wings are close to one another and are slightly curved at their ends. Their base is a shield-like medallion, adorned above the joint of the foreleg



Fig. 12
Gold leaf with
a winged lion
from the
Book of Mark.

with fanlike trefoils, and above them with blue and red stripes, filled with small leaves, circles, rhombs and arches. The tail, made of arched sections in blue and red, after passing along the large lion's body, detaches itself almost at a right angle and ends over the back, parallel to the wings with a five-leaved palmette. The lion's large head is attached to the body with a short neck, with a collar decorated with small circles tied on it. There are wave-like gold pipings hanging under the collar which look like a mane. The bulging chest of the animal is covered by a blue pectoral, ornamented with a string of circular and rhomboid motifs. In front of the pectoral are depicted three radially arranged against the chest "rodlets with rounded ends", of which I feel at a loss to say anything definite. This detail is depicted only on the winged lions, thus differing from all the animal images on the diadem which have "flags" on their heads. Besides the lion's open mouth with triangular teeth, there are semi-circular eye-sockets with red irises on the head and a circular bulge on the nose, filled with red enamel.⁴⁹ The latter and the "flags" flying over the heads of all the animals on the diadem, have their roots in the art of Sassanian Persia.⁵⁰ The lion's legs ending with large paws are decorated with blue five-leaved palmettes. Divided longitudinally, the two palmettes are placed on each of the four legs of the animal. The hind legs of the lion are also decorated. The palmette motifs, shown on them, are from the Sassanian ornamental wealth. They, as it will be mentioned, are included in the repertory of the Preslav painted pottery.

Various types of winged lions have been differentiated in the pictorial rules of the East and Byzantium, but it isn't necessary to discuss them. The only thing that I would like to point out is that the lion-griffin is a popular subject in the Old-Bulgarian art.⁵¹ the graffiti discovered on the fortress walls of Pliska which depict winged lions⁵² speak of the wide popularity among the people of Mediaeval Bulgaria at the end of the 8th and the beginning of the 9th century. It is interesting to note, with regards to the lion-griffin on the diadem, that there is a slight closeness in the pose, the position of the wings and the decoration with the winged lion on the marble slab from

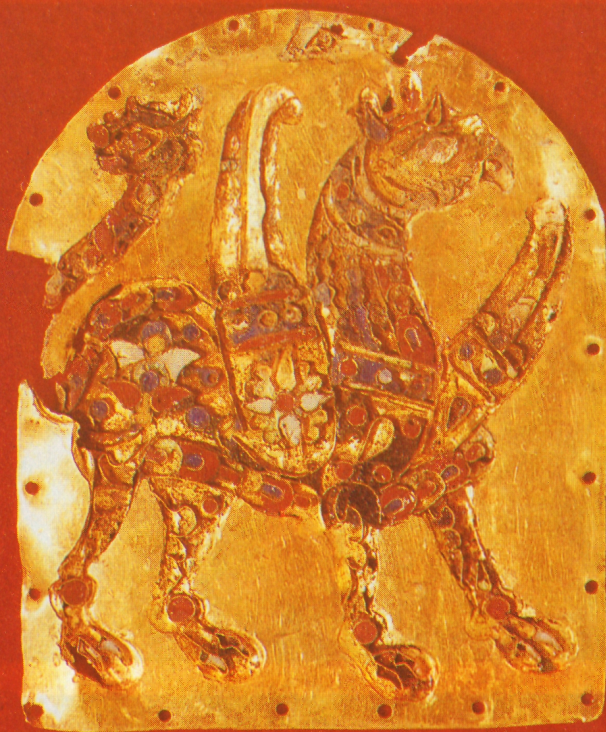


Fig. 12
Gold diadem plaques
with eagle-headed
griffin

Preslav⁵³ and on some specimens of the Preslav painted pottery.⁵⁴

The second pair of plaques from the diadem which have reached us in a very good state of preservation are particularly interesting for us because the depicted specimens of the Persian cult iconography of senmurvs (dog-birds)⁵⁵. The dominating green and blue shades of the enamel can be seen in the images of this pair of animals, too. It is easy to notice a peculiarity of the colour pattern, of which we could not judge from the other

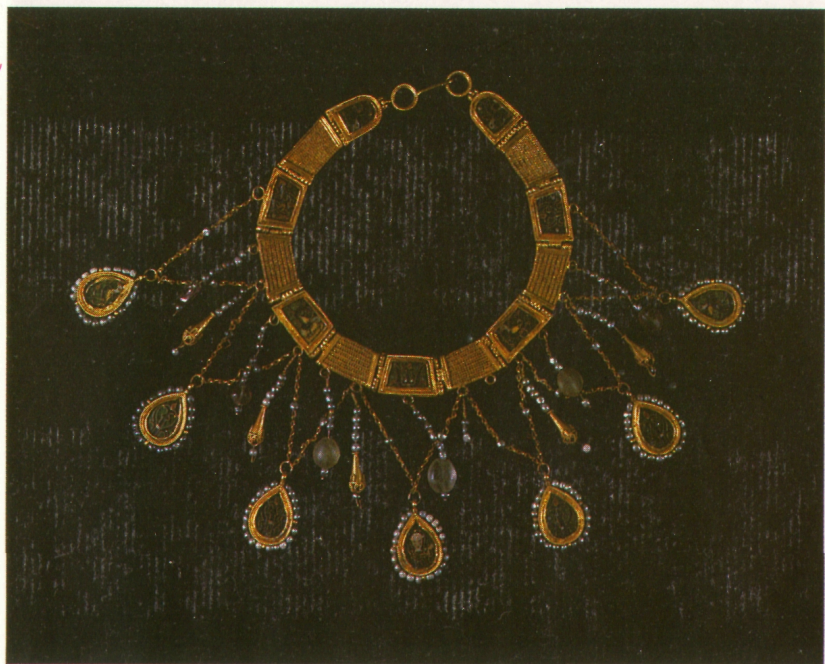


Fig. 13
Two-sided necklace
with cloisonné
enamel decoration -
front

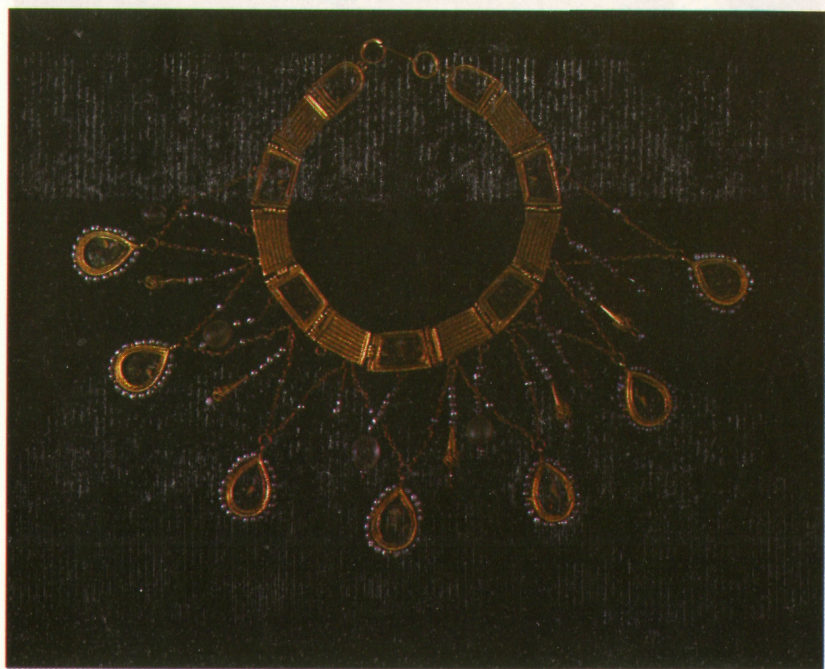


Fig. 14
Two-sided necklace
with cloisonné
enamel decoration -
back

plaques that have reached us. This peculiarity is in the different colouring of the same details in both senmurvs, and makes us accept the fact that the same pattern of colour rings was used in the other double images of the diadem. This marked tendency for multicolouration is in accordance with the style and tastes of the period and we shouldn't be surprised. Like the other polymorphic images, the senmurvs stand out against the gold background of the plaques. They are shown in a dynamic pose, with their bodies thrust forward, the forelegs close together and the hind legs stretched backwards and the wings spread (fig. 10 and fig. 11). The curved powerful wings are decorated at their base with a multicoloured rosette composed of separate, included into triangles, trefoils. In one of the senmurvs the light-blue rosette stands out against the dark-blue background of the triangles, and in the second it is the other way round - the background is light-blue and the trefoils comprising the triangles are dark-blue. Above this decoration come bands of circlets and arches and above them alternating vertical blue and green stripes with leaf-shaped details with white and red enamel. The strongly inflated chest is counteracted by a curved peacock's tail, decorated with trefoils, surrounded by circles imitating pearls. Multicoloured plant motifs and separate circlets and leaves are depicted on the chest, abdomen and legs of the animals, stripes with circles and arches, filled with multicoloured enamels, decorate the hind legs. Familiar details, like those on the image of the winged lion, can be seen on the head and short neck connecting it to the body. The eyes, the open mouth, the collar and the round bulge on the nose are depicted in the same way like the "flags" between the upright ears. The only difference is the sharp tongue, coming out of the mouth of the senmurv and directed to the left. The shape of the bulge on the nose is also more different. Those details are not insignificant and deserve special attention for clarifying the origin of the polymorphic images in Mediaeval Bulgaria. With regards to this I draw attention to another detail - some arched sections on the abdomen of the animals. They are absolutely identical with those comprising the tails of the other polymorphic animals on the diadem.



Fig. 14
Two-sided bracelets
with stylized
animal decoration
(front)



Fig. 15 a,b,c
Birds on the trapezoid
plaques of the two-sided
necklace

Two-sided necklace
with stylized
animal decoration
(back)

Along with the other images the senmurv was familiar to the Bulgarians in the 9th-10th c. Its image has been found, besides on the diadem, on fragments of a painted pottery bowl from the workshop for painted pottery in the Palace monastery of Preslav.⁵⁶ It is not easy to trace back the route of this monster to Preslav. It could be ascertained to a certain extent, that the myths about it were known to Koubrat's Bulgarians in the Northern Caucasus. A second possibility for getting acquainted with it must have been the contacts with the Allans, who, at the end of the 9th and the beginning of the 10th c. formed a state union, which included the lands of the Fore-Caucasus. There are echoes of the Iranian myths in the remarkable achievement of the Allanic culture - the North epos - and the image of the senmurv can be found under the name of Pacondisius.⁵⁷ Some finds of the treasure from the tomb of an Allanic prince⁵⁸ are also of interest in this respect.

On the last (third) pair of plaques are depicted eagle-headed griffins. The image facing left has reached us (fig. 12). It, too, like the rest of the images from the diadem stands out with its prevailing blue and green nuances against the gold background of the plaque. Its upright, slightly curved directionwise wings are spread like those of the senmurvs. The shield-like medallion, where they start from, is adorned with a rosette, composed of mindal-like and heart-shaped leaves, arranged around a red circle in the centre. There are bands with circles and vertical stripes with arches at the base above the multicoloured rosette. The tail, composed of arched section, after enveloping the contours of the body detaches itself and has an animal-head end. The head is attached to the body by a relatively long curved neck. There is a blue collar on it with circular white details, and on the chest, between the spread wings, there is a decoration of multicoloured stripes with circular and leaf-shaped details. The head is with a powerful bent downwards eagle beak. There is a "flag" fluttering above it. The legs with predator's paws are ornamented with blue palmettes, which are absolutely identical with those on the hind legs of the lion-griffins of the first pair of plaques. The Sassanian palmettes on the hind legs of the animals are also the same. What differentiates most the eagle-

griffins from the other polymorphic creatures of the diadem is the tail ending. It is difficult to be absolutely certain what animal the head - turned backward - belonged to. It could be the head of a dragon. With an ending like that the plaques of the last pair complement the already stated opinion of the apotropaic (protective) character of the images on the Preslav diadem. Therefore there is no doubt that the griffins from the third pair of plaques played the role of two-headed animals for protection from the evil force, as is the case with the well-known bronze amulet from Preslav with the "two-headed colt".⁵⁹

There are images among the monuments of the Old-Bulgarian culture from the 9th-10th c. which are similar to the eagle-headed griffins on the diadem. With some of their peculiarities they come close to the images of griffins made on the vessels of the famous Nagy Saint Miclos treasure⁶⁰, belt tabs⁶¹ and appliques⁶² from Preslav, stone reliefs from Stara Zagora⁶³, etc. The only difficulty I have, is in pointing out a closer parallel of the animal's head, that ends the tail of the eagle-headed griffin on the diadem plaque. Animal heads but turned forward, directionwise, can be seen on some Byzantine ivory reliefs. With their heads turned backwards are the griffins on the capitals from Sevan in Armenia.⁶⁵ Completing my notes on the eagle-griffin from the diadem, I would like to point out the marked closeness it has with the griffin filling the inner side of the big painted bowl, which came from the recently discovered workshop for painted pottery in the monastery ensemble of the royal palace in Preslav.⁶⁶ Along with the familiar elements in the familiar elements in the images of the diadem there are also some curious details, such as the "flags" over the heads, the "rodlets with round endings" painted on the inflated chest of the lion-griffin, etc., about which it is difficult to say anything definite at this stage of the study.

Some successful attempts for a wider elucidation of the Old-Bulgarian "griffinology" have been made,⁶⁷ giving certain answers to some of its questions. First among them are those connected with the date and the routes along which the images appeared. The difficulties that accompany their correct solution are to a great extent due to the scantiness of the material and

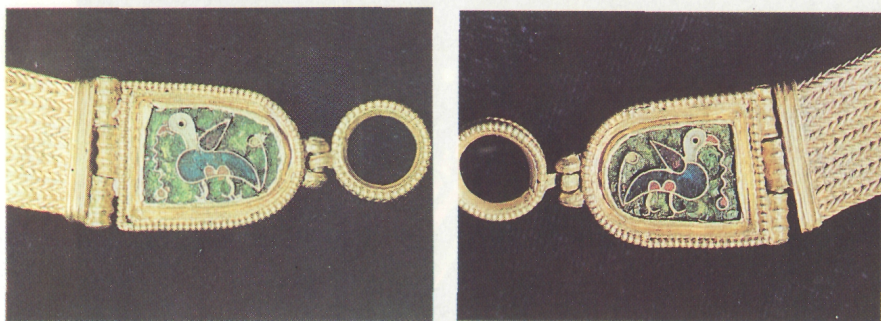


Fig. 16 a,b
Birds on the plaques
at the ends of the
two-sided necklace

the absence of detailed and certain data about the known finds. The possibilities for the images to have come to Bulgaria in the 9th-10th c. were not limited as fabrics, pottery, china, glass, ornaments and other luxurious objects⁶⁸ were imported from Byzantium and some of the Middle-East countries for the needs of the ruler and his close boyars and highrank officials.

Having in mind the construction of the diadem and the character of its rich and interesting ornamentation we wouldn't be too far removed from the truth, if we accepted that it had to do with a work of art from a workshop in Preslav servicing the royal palace and boyars in the first half of the 10th c. The refined taste, with the great creative possibilities of the master-goldsmith, can be seen both in the elegant lines of the images and their colour scheme. It won't be too far-fetched if we accept the fact that the goldsmith might have been a Byzantine, bearing in mind his perfect command of the high achievements of goldsmith's trade and the cloisonne technique. The ethnic origin of the goldsmith is not very important. What deserves much greater attention is the fact that this court workshop carried out orders of jewellery, by drawing widely on the repertory and stylistics of an Iranian-Sasanian art law with recognized plots, animal polymorphic types and ornamental motifs. This same taste to Iranian and early-Arabic specimens of the workshop is expressed in the ornament that has been preserved best - the two-sided necklace.



Fig. 16 a, b
Birds on the plaques
at the ends of the
two-sided necklace

2. Two-sided Necklace

The relatively good preservation and the magnificent ornamentation make the two-sided necklace of the Preslav treasure extremely interesting. Made of gold and decorated with cloisonné enamel, pearls, rock-crystal and glass, the necklace weighs 227 g and consists of seven plaques linked in a regular circular string (its diameter is 10 cm), with the help of gold interlacing and hinges and seven leafshaped medallions, suspended by chains through loops soldered in the lower end of each plaque. With the exception of the two end rectangular plaques (dimensions: 2x1.6 cm) with an arched side, to which are attached round links



Fig. 17 a,b,c,d,e,f
Birds on the leaf-shaped
medallions on the
two-sided necklace

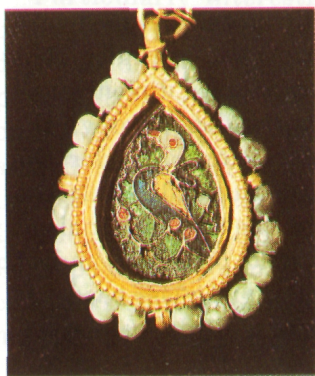




Fig. 18 a,b,c
Palmettes on the
trapezoid plaques of the
two-sided necklace

(diameter - 1.2 cm) with a clasp, all the rest have trapezoid shape (dimensions: 2.5x2x1.5 cm). The latter, along with the leaf-shaped medallions, are held in two-sided frames, equipped with hinges for linking and decorated with pseudo-granules. The interlacings of thin gold wire are also trapezoid (dimensions - 3x2.5x5 cm) and have hinges on their short sides. Through the loops of the trapezoid plaques and interlacings, besides the chains of the leaf-shaped medallions are suspended thirteen single chains with pearls strung on them. The free terminals of some of the chains end with filigreed gold pendants and of others with biconically shaped rock-crystal and glass beads. If you add to this the coloured enamel images of birds, palmettes,

the Virgin Orants, etc., executed with an exquisite taste, one unwillingly finds himself in the position of Simeon's contemporary of the 10th c., John the Exarch of Bulgaria: "...But if it happens to see the prince himself, sitting dressed in a dalmatic, covered with pearls, wearing a glittering necklace and bracelets on his arms, girdled with a velvet waistband and a gold sword hanging on his hip, with boyars with gold necklaces, waistbands and bracelets sitting on his two sides and if someone asks him when he goes back to his native land, what he has seen there, he will say: I don't know how to recount it - you can appreciate this beauty only with your own eyes."⁷⁰

But let us continue with the description of this decoration - so much liked and worn at all times, in which sometimes the goldsmith's mastery with regards to shape, materials, construction, details and decoration, surpasses all expectations. The plaques - trapezoid, rectangular at the ends, leaf-shaped, suspended on the chains, included in a double frame, similar to a bezel, are filled with images of birds, palmettes, the Holy Virgin and so on, executed with the help of the perfect technique and the unique palette of cloisonne enamel. The strings of pearls which enclose the leaf-shaped medallions suspended on chains, are a real contribution to the strong impact produced by the figures. The colour scheme is based mainly on blue and green nuances, with some red, yellow and white enamel in some details of the images. It is interesting to mention the fact that the latter stand out not against the background of gold but of green enamel.

Particularly interesting and numerous are the images of birds (fig. 15 a,b,c,d; 16 a,b; 17 a,b,c,d; 18 a,b,c,d). They are depicted on four of the trapezoid and the two rectangular plaques at the end of the first (upper) string of the necklace and on the six of the pearls-enclosed leaf-shaped medallions from the second (lower) string. The position and proportions of the images conform with the dimensions and shape of the plaque. It is not easy to determine with certainty the breed of the birds. Perhaps they are aquatic birds (ducks) or pheasants. There is a considerable variation in their presentation - both in the treatment of the wings drawn to the body or raised for flight - and

of the tails - straight with a tapered or buturcated end; straight with a tip slightly curved downward, or with a long strongly crescent - shaped end turned up over the back and so on. A very curious detail in depicting the tails of some birds is the single gold line coming out of them - straight or undulating and ending behind the back in a small circle filled with red, yellow and white enamel. In the same way, but invariably in a wavy line with a circle is represented the stylized branch or the ribbon which each of the birds holds in its beak. Those of the birds whose yellow wings are drawn to the body, have a dark red stylized heart-shaped band on their necks. On the large heads treated together with the straight white necks of the birds, there stand out bright-red round eyes and broad beaks, slightly curved downward. With enamel of the same colour are filled the arched and leaf-like details, depicted on the dark-blue body above the legs indicated by a single gold line and the extensions (feathers), stylized beyond recognition, to the falcate tails of some of the birds.

The second motif used widely in the decoration of the necklace, is the palmette or more precisely, the palmette-like brush. It is represented twelve times: on five of the trapezoid plaques and on all of the leaf-shaped medallions of the lower string (fig. 18 a,b,c; 19 a,b). As in the avian images, here again the proportions of the motif with its outlines, are in compliance with the shape of the plaque. Its some what geometrized seven-leaved crown, with its dark blue colour, stands out against the background of the green enamel in two outlines: lyrate and heart-shaped.

In its lyrate version it can be seen on the two central plaques of the two (upper and lower) rows of the necklace, and in its heartshaped version on four of the trapezoid plaques and six of the leafshaped medallions suspended on chains. The distinction is based on a difference concerning the shape of the four outer leaves of the palmette. Its inner lily-shaped trefoil with its bright-red tip is the same in both outlines. Some more minor differences can also be seen; they concern the place of the white enamel circles (on the stem, on the background, on both sides of the crown and inside the lyrate cup) and the bright-red short



Fig. 18 d
Palmettes on the
trapezoid plaques of the
two-sided necklace

leaves of the lyrate palmette shrub, which add nothing essential to the characteristics of this motif, interesting from decorative point of view, but are a contribution to its successful colour scheme.

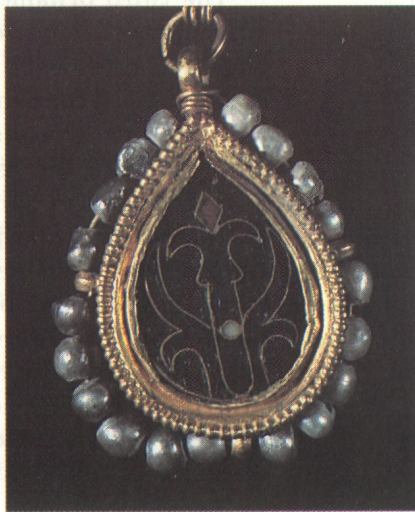
The third ornamental motif, which is given only a limited space in the decoration of the necklace, is composed of a rhomb with concave sides, filled with light-blue enamel. The extensions of the sides of the rhomb, representing single gold lines, enclose two light-red circlets on the green background in each of the corners. With the geometrization of the shape and its proportions the motif is quite successfully inserted in the fields of the two end rectangular plaques with an arched end of the immobile (upper) row of the necklace (fig. 20). The pleasant effect of the motif is enhanced by its appropriate colour scheme, supplemented by the white and yellow almond-shaped details, placed in groups of three along the straight short sides of the plaques.

The theological decoration in the Preslav treasure is quite limited. With the exception of the images from the scene of the Ascent on the rock-crystal bead (gemma) that not been inves-

tigated yet, it can be seen only on the two-sided necklace with Virgin Orant. Taking into consideration the character of the other decorative motifs, used in the necklace, the inclusion of the image of the Virgin Orant on the central plaques of the two rows is justified in every respect.

The image presented and the iconographic type of the Virgin in both places (the trapezoid plaque and the leaf-shaped medallion) is one and the same (fig. 21 and fig. 22). The slight differences, which can be noticed, were dictated to the master-enamelist by differences in the types of plaques. Thus, the smaller height of the trapezoid plaque made him show the Virgin as a bust and its greater width enabled him to depict on her two sides the sign of the cross which substituted the initials of her name.⁷¹ In the elongated pictorial field of the central leaf-shaped medallion, the master could find no room for them, but instead of that he has depicted the Virgin to the waist, which has led him to some, though not easily noticeable changes in the proportions. This is observed most easily in the shoulders and the neck of the image.

Fig. 19 a,b
Palmettes on the
leaf-shaped medallions
on the two-sided
necklace



The Virgin is depicted young, with an oval face. On it small circles mark the open eyes and a nose of medium size, broad at its base, the lateral sides of which pass into arched eyebrows. With similar single gold bands over the eyebrows are outlined the forehead, the kerchief worn tightly and two triangular "spikes", which most probably hint at a very rare and unusual hair-do. There is a blue Syrian veil on the Virgin's head, falling on both sides to the shoulders covered with a cloak of the same colour. The front of the cloak is decorated with crosses made of small dot-like circles. The same ornamentation can be seen on the veil.

The eye-sockets and the mouth of the Virgin, filled with light-red enamel, and the red round spots on the cheeks put on the flesh (yellowish) colour impart to the expression, marvellous naivete and unique charm, making the image quite alien to the Byzantine iconographic tradition. This fact, and some other details, concerning the position of the arms raised in an Orant gesture, and the joint "fan-shaped" treatment of the fingers and the "stiff" vertical folds of the garment, are decisive in defining the ethnic origin of the two-sided necklace and some of the other ornamental objects of the Preslav gold treasure.

*Fig. 20
Rhombus with concave
walls and round
convolutes on the
plaques at the ends of
the two-sided necklace*





Fig. 21
*The Virgin Orant on a
trapezoid plaque of the
two-sided necklace*

There are other observations in this respect, which justify the claim that the necklace comes from the already-mentioned goldsmith's workshop in Preslav. I have to say right away, however, that as far as the technique and style are concerned, it differs from the diadem and is the work of another master, who worked at the end of the 9th c. and the first half of the 10th c. He had mastered the perfect technique and the rich possibilities of the Byzantine cloisonné enamel which reached its summit in the capital of Byzantium in the 10th c. With his innate decorative flair and with enviable skill the master was able to execute some types of pictorial and ornamental motifs of the necklace. Besides long practice in the goldsmith's trade and knowledge about the cloisonné enamel that had made its way to the Bulgarian capital not long before, he needed broader religious education, information about Christianity and its cult and pictorial system for the successful rendering of the Virgin's

Fig. 22
*The Virgin Orant on a
 leaf-shaped medallion
 on the two-sided necklace*

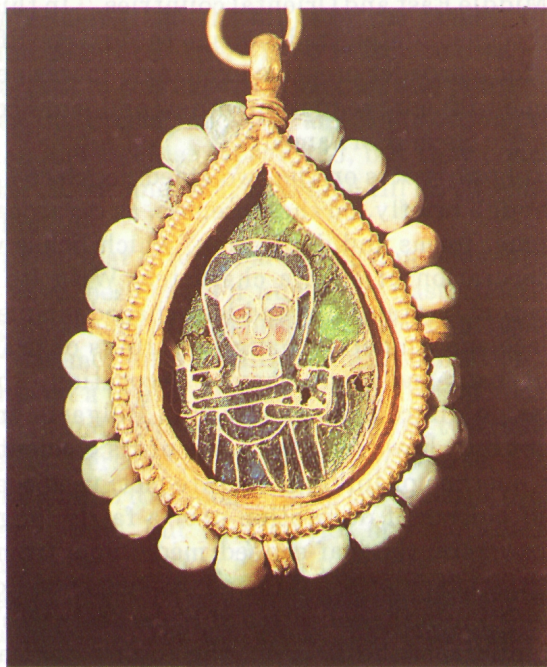


image. He had, like some of the masters of the famous Preslav ceramic iconography school, to be acquainted with the iconographic rules and the early models of Christian art, created in Palestine, Syria, Egypt, Asia Minor and Constantinople.

When and how enamel technology won recognition as a method of goldsmith's work in the Bulgarian capital is a question about which only conjectures could be made. The information about the life in it that we have at the present stage of archaeological research, it has been established that this could have happened at the end of the 9th and the beginning of the 10th c., when the process of forming of the Preslav art culture with its original stylistics and rich ornamental and representative repertory had already finished. At that same time the inhabitants of the royal palace with the feudal nobility of the civil and monasterial complexes in the capital had their doors wide open for objects of the applied arts and some imported luxurious materials and goods (fabrics, pottery, faience, and glass vessels, costly jewellery, etc.) from Byzantium and many Middle East and Oriental countries.⁷² In this situation with already consolidated traditions in the artistic life and with conditions for a broader creative exchange, it was not difficult at all to come to the introduction of new and more complicated techniques, forms and ornaments.⁷³

Completing my notes on the two-sided necklace I would like to dwell, though briefly, on the closeness, as regards technique, colour scheme, forms and decoration, which it has with other pieces of decoration of such a character. With its originally linked trapezoid, rectangular and leaf-shaped plaques, with its gold interlace and numerous hanging strings of pearls and its magnificent back-and-front enamel decoration, the Preslav necklace has no direct analogs either in Bulgaria or abroad. I have to point out, however, that some of its elements in form, adornment, method of linking, etc. are met, used separately in a number of objects of decoration over a fairly long period of time. For example, the leaf-shaped medallions from its lower row repeat the shape of a gold pendant suspended on a chain from the 6th-7th c., in the collection of Elena Stathatos⁷⁴, of three other pendants from the 7th c., in the Archaeological Museum

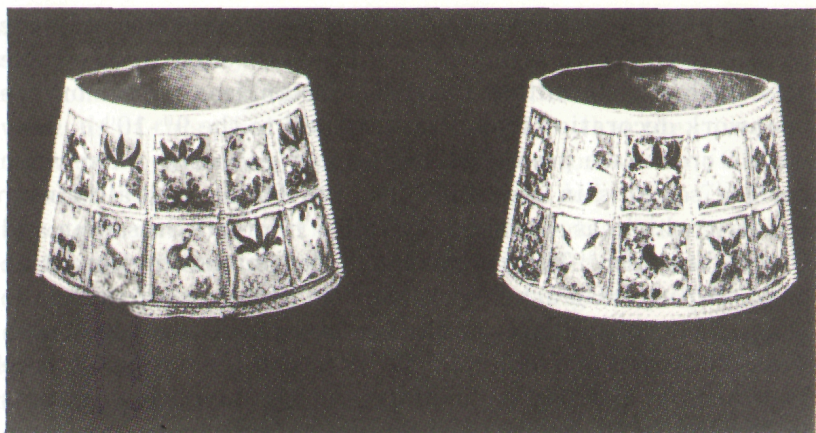


Fig. 23
Birds and palmettes
on gold bracelets with
cloisonné enamel
from Thessalonica
/10th century/

in Iraclion⁷⁵ and an earring from the 6th-7th c. in the Museum in Nicosia (Cyprus).⁷⁶ The latter has the same pearl borders as in the leaf-shaped medallions of the Preslav necklace. There are parallels from that time of the plaques on the upper row, the gold interlacing and the hinge of the casket, the clasps at the ends and so on, but there is no reason to dwell on them. What is important in this case is to look for and point out the relations between the Preslav necklace and finds of the same time. There are examples in this respect, too, but they concern mainly the Oriental motifs and images, which fill its two-sided plaques and medallions.

Of particular interest are the avian images on the necklace, which have, besides their numerous Eastern (Near and Middle) analogies, a marked closeness in a number of aspects (technique, colour scheme, some details in the presentation and so on) with the birds on a pair of bracelets from Thessalonica (fig. 23) from the 10th c.⁷⁸ and partly with the birds from two finds with cloisonné enamel in Herones.⁷⁹ There are, of course, differences along with the similarities, concerning the breed of the birds and some of their details, but they do not mar the commonness of the ornamental sets. What helps, partially, the closeness with the decoration of the Thessalonica bracelets, is the exact likeness of the palmettes of the two finds. The only thing that separates them is that the palmettes in the Thessalonica find are

represented in full, whereas on the Preslav necklace only the seven-leaved crown is depicted, without its stem. In the same way with an absolutely identical design is a gilded bronze openwork decoration from Preslav dated to the 9th-10th c. Only with a crown are presented the painted palmettes on ceramic cornice sections in the church in the Patleina locality near Preslav, which, as stated by A. Grobar re-create Sassanian and Omayad images.⁸¹ This conclusion of the eminent on Byzantine and Old-Bulgarian art expert, can also be fully referred to the origin of the bird images on the two-sided necklace, which with the branches of good-will and the bands on their necks, can be seen on decorative white-clay slates and stone applied sculptures in Preslav in the 9th-10th c.⁸² Similar avian images have been discovered recently in Preslav on some pieces of gold jewellery as well. The closeness to the picture in relief of a bird with a pative (a good-will branch) in its beak, on a silver round pendant, in the big ensemble, discovered in the lower part of Preslav, and known by the name Settlement,⁸³ is irrefutable. There is a certain similarity as well, with some of the birds, engraved on the so-called "Preslav type" amulets-seals.⁸⁴ As regards the pearl strings, bordering the leaf-shaped medallions of the necklace it is interesting to point out, that a gold pendant with an opework image of a peacock from the Inner city of Preslav is pearl-bordered in the same way.⁸⁵ Other parallels can be added to the list of examples but there is no need for that. What is important in this case is to point out that images on the necklace, like those on the diadem, have a common source of penetration which has laid its imprint on the ornamental and pictorial set of all techniques (muralpainting, applied sculpture, textile, pottery, bone carving, enamel, manuscripts, etc.) for a considerable period of time in Byzantine art.⁸⁶

The question of the origin and semantics of the decoration on the necklace is connected with the ornamentation. The arrangement of the birds in pairs alongside the palmette-like shrubs on both rows (upper and lower) of the necklace, reflects one of the most interesting plots of Oriental art - the "tree of life". Its genetic beginning leads to the remote antiquity - to the art of Mesopotamia and a number of Middle East countries.⁸⁷

Quite often alongside the world tree of life were depicted ducks, which most probably are also the birds on the plaques and medallions of the necklace from Preslav. Without entering into any details of this plot, it is important to note that the routes along which it came into the Preslav, and therefore into the Old-Bulgarian literature, started in the East and led in the 7th-8th to the east-bronze belt tab from Miculcica (Slovakia),⁸⁸ to the art and artistic industry of many countries in Western Europe. The duck images are a symbol of prosperity⁸⁹ among the peoples of Middle Asia, and in some Far-Eastern countries of marital fidelity as well.⁹⁰ In the world folklore the duck symbolizes family happiness and the home, which is important for the assumptions about the function of the necklace as a wedding decoration. In Sassanian iconography, to which the birds of the Preslav necklace are referred, the aquatic birds, depicted with a bunch of grapes were associated with the Sun, and those with long beaks - with the Moon.⁹¹

Along with its role as an independent decoration or a part of a bigger decorative set, the Preslav necklace, most probably performed also apotropaic functions. This is indicated by the figure seven on some of its plaques and medallions, as well as by the character of the aquatic birds depicted on them. It must not surprise us at all, as our notions about the symbolism and the mystic character of the figure seven very early and widely penetrated among the population of Mediaeval Bulgaria.⁹² As regards the apotropaic character of the aquatic birds, the Old-Greek inscription should be noted: "Oh, Lord, help the man that has me in his possession". It was engraved around the avian images of the two seal-amulets from Preslav.⁹³

Made in the same goldsmith's workshop in Preslav as the diadem, the necklace gives away the hand of another master-goldsmith who worked at the end of the 9th c. and the first half of the 10th c. While the Byzantine master took direct part in the making of the diadem, it seems that he just advised the master in making the necklace because by that time he had already mastered the technique and the great possibilities of the Byzantine cloisonne enamel. We'll have at our disposal more details about this workshop in the Bulgarian capital only with



Fig. 24
Gold earring
with cloisonné enamel
and pearls

the discovery of other jewels with enamel decoration and especially after it is located with certainty in Preslav. Then the characteristics of the skills of the Preslav goldsmiths-enamelist will be fuller and more comprehensive.⁹⁴

3. Earrings With Cloisonné Enamel

Some of the earrings from the gold treasure⁸⁵ that have reached us, give grounds to draw a conclusion about the unique perfection and decoration of the cloisonné enamel achieved in some of the goldsmith workshops of the Byzantine capital in the 10th century. Imported, they were much desired and sometimes obligatory decorations to the formal costume of the inhabitants of the palace and their closest boyars and dignitaries.

It should only be regretted, that during the wintering of the treasure amidst the lumps of soil on the terrace in the Kastana locality, about which we have already mentioned at the begin-

ning, the earrings with cloisonne enamel have been damaged the most. The harrows of the machines have damaged some of them beyond recognition and our idea about their original beauty and exquisiteness must be based on the two single specimens. They were not in their original state either (many of the beads, pendants and some details of the main body, as well as a significant part of the enamel decoration in the partitions, etc. are missing) but after the careful cleaning and linking of the parts and the details which refer to the different types of earrings it became possible to see that they belong to one and the same group.

Made of gold, enamel and pearls, the three specimens of this collection that have reached us, are with identical shape and construction. The differences between them are in the dimensions and the enamel decoration. They consist of a two-sided arched rectangular frame with gold beads with pearls and pendants and round medallion suspended on its outer side. The medallion is enclosed in a string pearls fixed to the inner side. The strongly bent frame is held at its base by biconical beads fastened to

Обр. 25 а,б,с,д
Pair of gold earrings
with peacocks, hunting
dogs and rosettes of
cloisonne enamel
and pearls



the short sides of the arched body. The earrings were fastened with the help of the L-shaped free end of the frame and the loop of gold wire. The decoration of partitioned enamel filled the two-sided arched frames, the medallions fixed to them and some of the suspended pendants shaped like trefoils and five-leaved palmettes. The long sides of the arched frames were also pearl-bordered like the round medallions.

The earrings that have reached us are from two sets with different dimensions. The first pair is represented with one specimen (fig. 24) (dimensions: length - 10.7 cm; archeg frame - 4.3x1.1 cm; diameter of the medallion - 2 cm; weight - 42.2 g). Only one side of the enamels that decorated the arched frame and the medallion is extant. The two-sided decoration of the pendant, shaped like trefoils and five-leaved palmettes, suspended on the earrings has not been damaged, however. The enamel decoration is executed in two colours - black and yellow. A winding tendril is depicted on the arched bezel, and you can see bunches of grape in its turns, a peacock with its wings spread on the round fields of the medallion, and on the leaves that construct the pendants - stylized flower - like motifs with short stems. There is nothing left of the decoration on the reverse of the bezel and the medallion. Judging by the earrings of the second pair, the motifs (the tendril with the grapes) with the



Fig. 26
*Spherical gold pendants
with cloisonné enamel
trefoils*

Fig. 27 a,b
*Pair of openwork gold
earrings with pearls*

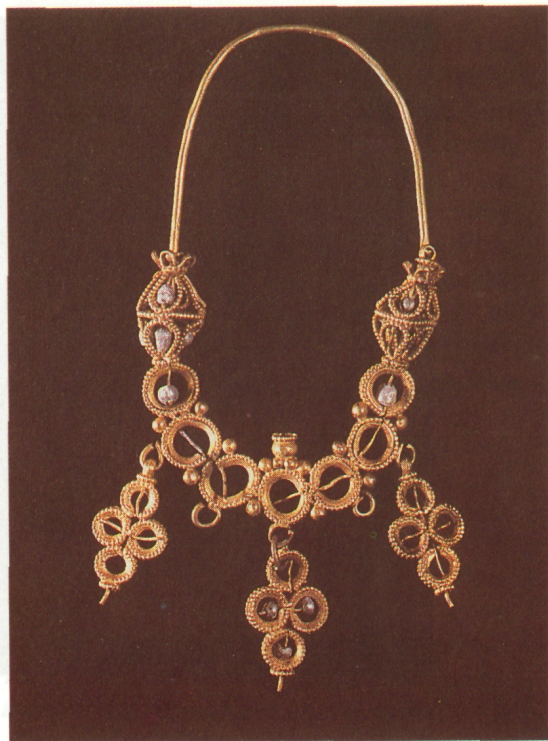
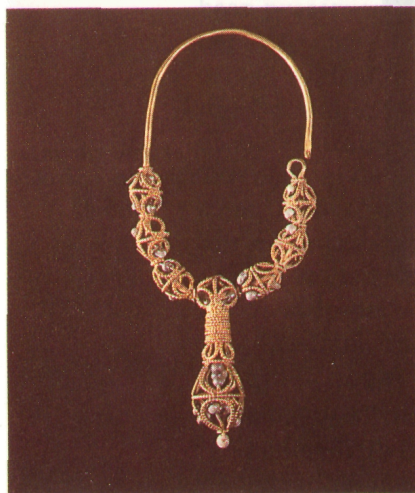


Fig. 28
Gold openwork earring
with pearls

exception of the pendants were different. The elegant line of the gold partitions with the subdued tonality of the ornamentation confirms in an indisputable way the high professional level of the master, who possessed both the subtleties of the jeweller and the perfect mastery of the enamelist. His high class of a designer with a sure hand is particularly well seen in the rendering of the peacock with spread wings depicted in the round field of the medallion. In it and in the frugal and stylish decoration of the leaves of the five- and three-leaved pendants bordered with pseudo-granules, we can see a most refined flair for decoration.



Fig. 29
Pair of gold earrings
with pearls, emeralds
and amethysts

The earrings of this pair expand our idea about the elegance of the group of objects of decoration (fig. 25 a,b,c,d). They have been preserved to a different extent and have equal dimensions (total length - 7 cm; the archeg base - 4x1.1 cm; diameter of the medallion - 20 cm; weight of the first specimen - 15.90 g; of the second - 17.85 g). The two-sided enamel decoration in the arched base of the first specimen has been preserved as well as the one in the round medallion of the second. The pendants belonging to them were similar to those of the pair we have already spoken about. Some strongly damaged fragments definitely point to their three- and five-leaved decoration. Having in mind that it is not difficult to draw conclusion about the overall decoration of this pair of earrings. On one of the faces of the arched field in the base, alongside a lush multi-leaved palmette are depicted two peacocks, with their backs to each other, one of them facing right the other one turned to the left.

With their yellow bodies and light-green wings and tails, the birds stand out with certain discreetness against the background of the dark blue enamel. The same subdued colour can also be seen in the tonal rendering of the palmette-like shrub between them. The second face of the arched base is filled with a fragment from a hunting scene: hunting dogs with open mouths are shown running to the left and to the right. Dark blue enamel is used for the bodies of the dogs, and yellow for the collar, the tail and their hind legs. The motif with the leaves of the palmette-like shrub is rendered in the same tonality. At the foot of the first pair of leaves a circlet with light-red enamel has been preserved. It is possible the similar details were originally depicted also on the palmette with the peacocks on the first face of the arched base. The hunting scene stood out against the light-green enamel background, only insignificant fragments of which around the stem of the palmette have been preserved. The enamel decoration on the round pictorial field of the two-sided medallion was also executed with great skill and good taste. On the one side on a light-green background is depicted a multi-leaved rosette with a centre marked by a light-red circle. The first (innermost) leaves of the rosette are sharp, filled with white enamel, the next four are rounded and oxide-green. For the other leaves, all rounded, that come next, it is difficult to say anything definite as regards colour, as their enamels have come off completely. On the reverse of the medallion, now set on dark blue enamel, is depicted a cruciform rosette with rounded leaves of dark red enamel and a centre filled with white enamel. A row of white circlets along the border of the frame enliven the dark blue background of the round pictorial field. The string of pearls which has not reached us probably contributed to the successful effect of the plant ornamentation. When to the decoration described up to now are added the other details - the biconical gold beads, the bunches of granules at the base of the medallions, the pendants with shape of five-leaved palmettes and trefoils which have not reached us, etc. - the true beauty of this type of earrings is felt even more strongly and confirms the great possibilities of their makers in the sphere of the goldsmith's trade and the technique of the Byzantine cloisonne enamel.

By their design, mode of execution and decoration with cloisonne enamel, including trefoils, palmettes, rosettes, winding tendrils with bunches of grapes, peacocks, hunting dogs and a number of other motifs and images from the repertory of Byzantine art⁹⁶, the earrings that have been described briefly are akin to a whole group of similar finds from the collection of Elena Stathatos, which are kept in the National Museum in Athens and are referred to the 9th-10th centuries.⁹⁷ Particularly important, as regards the dating, is a similar earring in the round medallion on which is depicted a bust with an inscription of Byzantine emperor John Tzimisce (969-976).⁹⁸ These luxurious ornaments, besides the commercial route, may have entered the life style of the palace inhabitants and some of the rich feudal estates in the Bulgarian capital city also as war trophies or personal gifts.

4. Spherical Pendants with Cloisonne Enamel

Two most interesting pendants with slightly flattened spherical shape belong to the objects decorated with cloisonne enamel (fig. 26). Made of gold, the pendants are with dimensions: height - 3.2 cm; diameter - 3 cm; the first one weighs 20.65 g and the second - 20 g. They have a loop of gold wire. A dark blue glass is set in a granular circle on the slightly flattened body opposite the loop.

On the outer walls of the pendants are marked by means of granular lines five symmetrically arranged figures resembling elongated tongues. In each of them in four colours of enamel are depicted two lily-shaped trefoils facing each other. White enamel is used for the short stem of the glass, light-blue for the lateral leaves bent outwards, yellow for the middle leaf. The fairly large representation of the trefoil motif is marvellously set against the dark blue enamel, which fills the tongue-shaped spaces bordered with pseudo-granules.

It is difficult for me to give direct analogies of these finds. Their function could be searched for in several directions. Most probably, they were suspended through the loops at one of their ends and served as a head adornment.

Fig. 30
*Gold ring with a
secondarily inlaid
gemma with Hermes*



5. Openwork Earrings with Pearls

Some other specimens belong to the group of earrings of the gold treasure. On the basis of the goldsmith's technique and the materials used to make them, they can be grouped into two kinds: openwork earrings with pearls and earrings with inlaid emeralds and amethysts.

The first group is represented by three specimens, two of which are from one and the same pair (fig. 27 a,b). Woven of granulated gold wires the latter are fairly large (height - 12.30 cm; width - 5.2 cm; total weight - 64.60 g). In the openwork circular and semicircular sections of the arched base and the fixed leaf-shaped medallions (only one of the earrings has got it) and the straight extensions with an openwork biconical end are strung small pearls. With pearls on gold wires are formed also the arms of the cross, included in the leaf-shaped medallion. The strongly arched frame made of equally extended round gold wire is L-shaped at its free end to be linked through the loop of the clasp.



Fig. 31
Gold ring with
relief interlacing

The picture of the openwork earrings is enlarged by a specimen with a different construction and dimensions (height - 10.6 cm; width - 5 cm; weight - 24.85 g fig. 28). Its base consists of seven arched-linked circlelets, two openwork at the ends biconical beads, five suspended crusiform pendants (only three have reached us) and a strongly curved bezel of round gold wire. As in the earrings of the pair already described, there was a fixed medallion or some other figure on its base. Its presence is marked by the extant detail shaped like a cup-like bead. It is difficult to make assumptions about the shape of the figure coming of it. Small pearls are strung through the round sections of the openwork base and through the apertures of the suspended pendants.

There is a lot of elegance and good taste in the earrings described so far. The enviable grasp of the goldsmith's technique by the master enabled him to make real masterpieces by using granulated gold wires and pearls. The prototype of this kind of earrings is based on an old jeweller's tradition, which has its supporters and followers among different ethnic groups and people. In the early Bulgarian Middle Ages they were most popular among the eminent and wealthy citizens of the Bulgarian capital.⁹⁹

Fig. 32 a,b
Gemma-seal with the
Annunciation of
rock-crystal with
gold facing



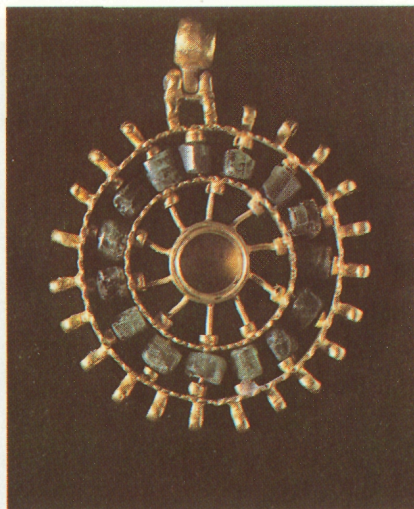


Fig. 33
Rhomboid gold medallion
with pearls and amethysts



Fig. 34
Round gold medallion
with pearls and emeralds

Fig. 35
Round gold medallion
with pearls and emeralds

6. Earrings with Pearls, Emeralds and Amethysts

The second group of earrings is represented by a pair of fairly well-preserved specimens (length - 10.3 cm; plaque dimensions - 3.4x1 cm; total weight - 50.60 g). They are made of gold by using granulation, filigree and inlaid emeralds and amethysts (fig. 29).



Fig. 36
Gold beads with
cannelured walls

Generally this type of earrings consist of an arched bezel similar to the two-sided frames of the Byzantine earrings with cloisonne enamel from the gold treasure. On the wide sides of the bezel, besides the filigree ornamentation, there are emeralds and amethysts in laid in special beds. Three suspended strings of gold wire with pearls, emeralds and amethysts strung on them are fixed to the outer narrow wall, and a cross with pearls strung on its arms is fixed to the inner wall. The central of the three strings is fashioned in the same way - with a cruciform end. Hollow gold beads, designed for the frame and its clasp, are fixed to the short walls of the bezel.



Fig. 37
*Gold spindle-shaped
pendants with granules
and pearls*

Fig. 38
*Spherical gold pendants
with granules*

The power of the aesthetic impact of this group of earrings owes a lot not only to the noble tone of the gold and the reflections of the multi-coloured precious stones and pearls but also to the appropriate shape and perfection of the jeweller's techniques used by the master. With the wealth of its multicoloration, this pair of earrings is related to the second necklace of the Preslav gold treasure, which has, as we'll see, suspended solid gold medallions decorated with amethysts, emeralds and pearls. The striving for colour combinations through blending of precious stones, pearls, multi-coloured glass and so on is not something accidental. It won't be groundless if I mention about the interest of the Preslav boyars in such jewels in the 9th-10th centuries. Such information can be found in Simeon's literary medley from 1073.¹⁰⁰

7. Rings

The two rings of the Preslav gold treasure are referred to the imported ornamental objects from 10th c. (fig. 30).¹⁰¹ Both are made of gold. On the beautifully shaped with rounded convolutes along the edge oval shield of the first ring (diameter of the hoop - 1.8 cm; diameter of the shield - 2.1 cm; weight - 8.65 g) is secondarily inlaid a Roman gemma in dark red, on which is

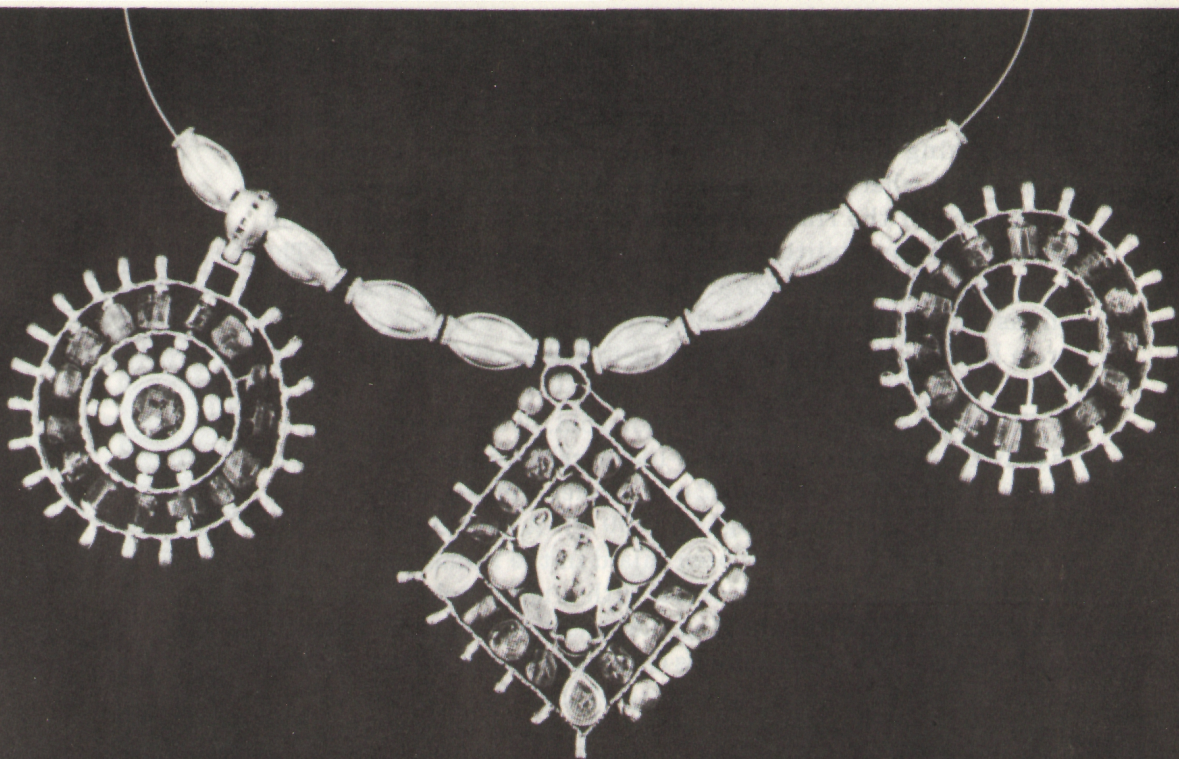


Fig. 39
*The gold medallions
 between a string of the
 gold beads and pendants*

engraved an image of Hermes at full height.¹⁰² It is difficult to say anything definite about the character of the ornamentation of the spot where the gemma was. Most probably, the original decoration of the ring was executed with the rich and elegant means and possibilities of Byzantine cloisonne enamel. The overusage of antique decorations (gemmas, cameos, coins and so on) as a practice in the Middle Ages was not unusual and there are a lot of examples in this respect. There will be some details about such a find later on in this paper.

The second ring is also made of gold. What has reached us is only the hoop with the shield-like bezel mounted on it (dimensions: diameter of the hoop - 2 cm; diameter of the bezel - 1.5 cm; hoop width - 0.7 cm; weight - 6.90 g). A precious or a semi-precious stone could have been inlaid in the round bezel of this ring or it could have been filled with a multi-coloured enamel decoration¹⁰³, just like the ring that has been discovered recently in the necropolis of the famous Great basilica in Pliska. Special interest with regards to the dating of the ring, i.e., the 10th c., deserves the interlacing in relief, enclosed in a granulated frame, placed on the outer face of the hoop (fig. 31) and which is absolutely identical with the decoration dividing the enamel plaques of the already mentioned bracelets from Thessalonica.¹⁰⁴

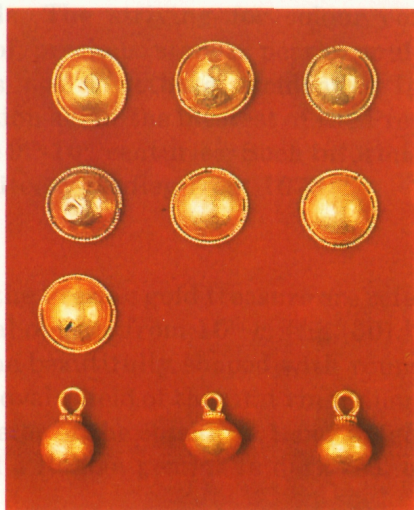


Fig. 40
Gold spherical and
hemispherical buttons

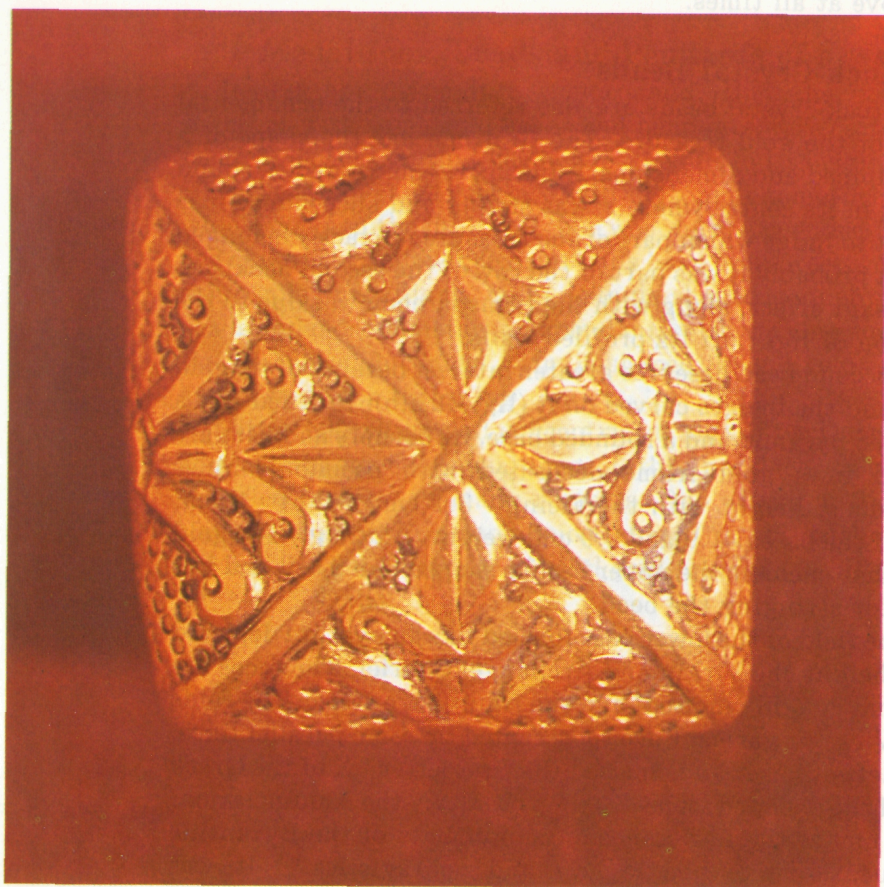


Fig. 41
Gold square button with
forged plant decoration

It's a real pity, that the rings of the Preslav treasure, because of their bad condition, could offer very little information about the magnificence of this ornament that must have been worn so much love at all times.

8. Rock-Crystal Beads

Two rock-crystal beads are also referred to the ornamental objects of the gold treasure. The first one has the shape of a parallelepiped and dimensions: 1.8x1.5x1.2 cm there is a round opening in its centre where it was strung and suspended. It is difficult to judge which part of the treasure it exactly belonged to. Most probably it was part of the row of the second necklace. Its pleasant effect, along with the transparency was due to the reflection of light off its profiled walls.

The second bead deserves greater interest because of its gold facing and the images carved on it (fig. 32 a,b). Profiled like a truncated pyramid and a rounded base, its corners and base are enclosed in a gold frame decorated with pseudo-granules (dimensions: height with the facing - 3.1 cm; height - 2 cm; width of the bases - 1.9 and 0.9 cm; weight - 12.25 g). The gold frame that encloses the upper base is shaped like a bell and has a loop for stringing the bead.

In the field of the lower base formed like an oval are depicted at full height the Virgin and Archangel Gabriel. The faces are somewhat roughly incised, and the figures are static. The folds of the Virgin's garment are represented by some parallel lines. To the left of her head is incised the first letter - X of the Greek name of the depicted scene - XAIPETICMOC - the Annunciation. This is one of the few scenes on monuments of the Byzantine glyptic, creative plastic arts and sphragistics.¹⁰⁵ It was particularly often met during the iconoclast period.¹⁰⁶ Particular interest should be paid to the observations of F. I. Schmidt.¹⁰⁷ and V. Shandrovskaya.¹⁰⁸ as far as the origin of the development of this scene on monuments of the Byzantine sphragistics is concerned.

There is no certain information about the dating of the gemma from the Preslav gold treasure and all I can do is offer a broader chronological frame - the end of the 5th and the beginning of the 7th century.¹⁰⁹ Besides its Byzantine origin, the

other certain thing is, that after putting it in the already described facing, the gemma was worn in the 9th-1th c. suspended on the chest. We can only assume how it was worn - on a separate chain or together with other sections and details.

9. Medallions, Beads and Pendants of a Necklace

It was not difficult to understand, that the medallions together with some gold beads and pendants were sections and parts of a necklace that has not reached us in its original state. Unlike the two-sided necklace with cloisonne enamel decoration, which spanned the neck, this one was worn suspended freely on the chest. The following compounds have been preserved: three solid gold medallions, eight spindle-shaped cannelured gold beads and more than ten gold pendants with varying shapes and size (spherical, biconical, spindle-shaped), each having a loop or an aperture for threading.

With their shape and concentric strings of pearls, emeralds and amethysts the medallions of this necklace arouse well-justified interest in many respects. One of the medallions is composed of two flat rhomboid figures (fig. 33) with a side of 3.8 cm and 2.4 cm, made of solid gold (weight - 28.90 g). They

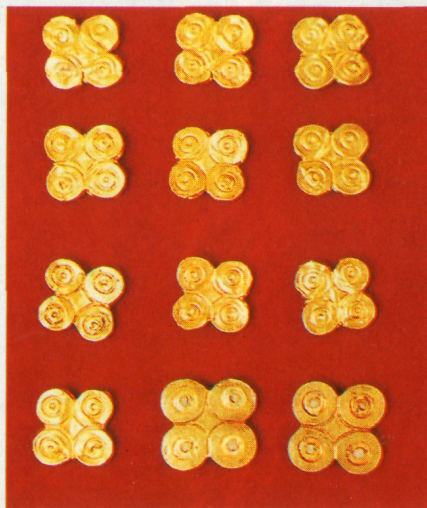


Fig. 42
Cruciform gold appliques

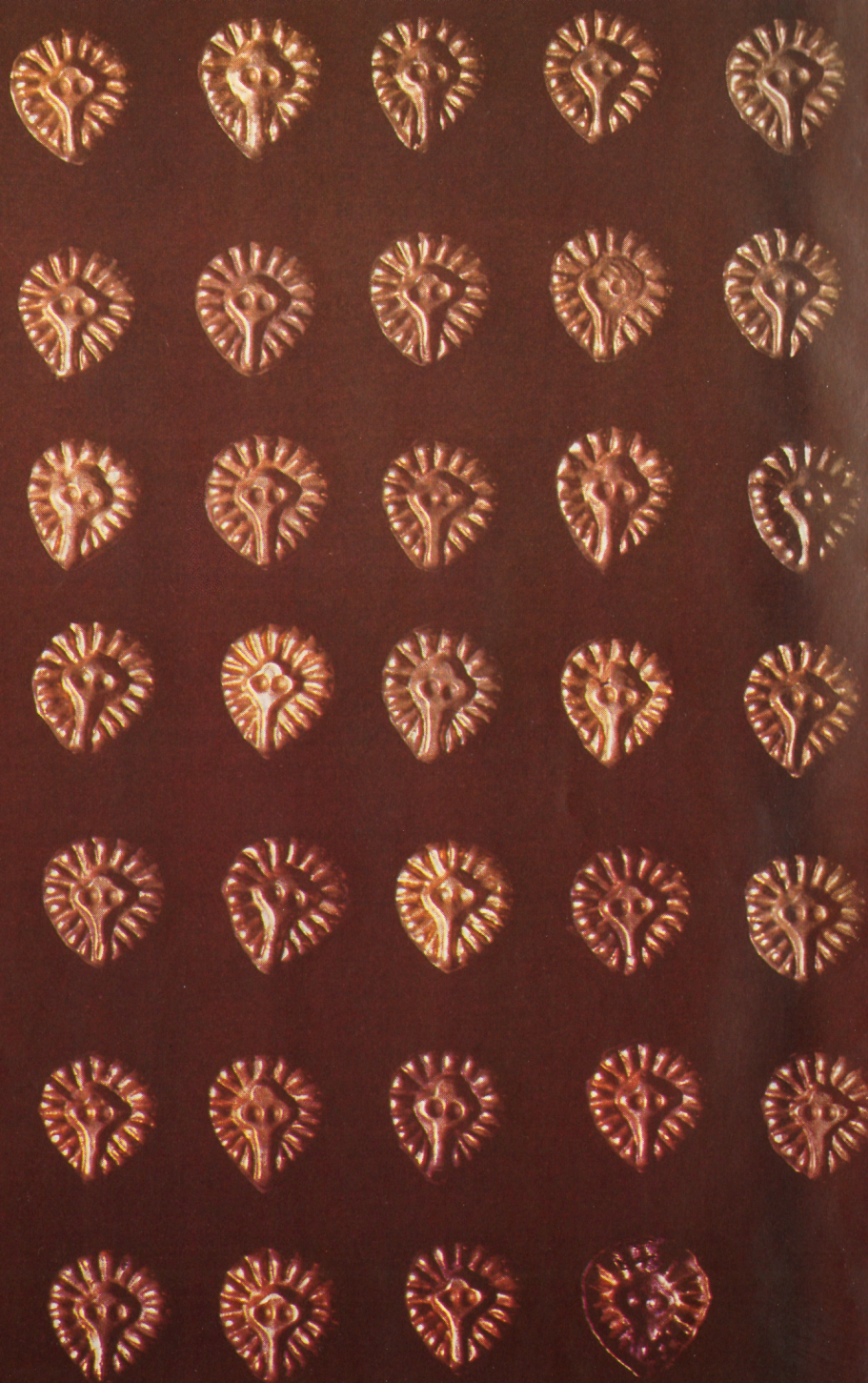
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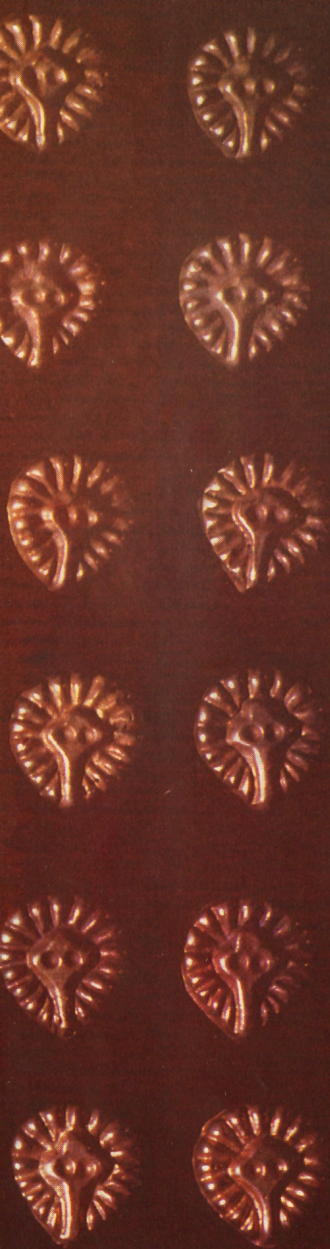
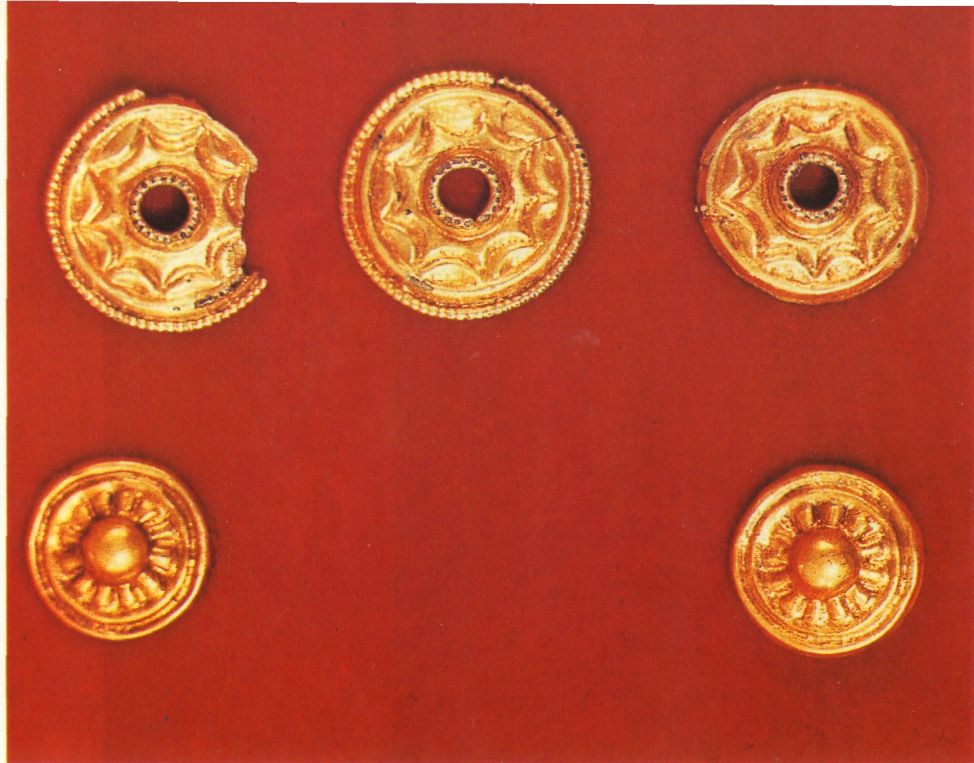


Fig. 43
*Leaf-shaped gold
 appliques*



are concentrically linked with each other. The inner figure is filled by a large ellipsoid bezel in the middle and four small almond-shaped bezels. Similar bezels but fashioned like leaves are put in the corners in the space between the two rhomboid figures. Large pears and beads of violet amethysts are strung between the flat outer and inner walls of the latter. Almost nothing is left of the multi-coloured enamel decoration that once filled the almond- and leaf-shaped bezels. It is difficult to say anything definite about the character and type of decoration of the central ellipsoid bezel, either. What is certain is that on the gold sides - inner and outer - of the rhomboid figures of the medallion exquisite large silvery pearls and violet amethysts continue to shine.

The other two medallions are identical (fig. 34 and fig. 35). They are circular and are made of gold in a way that is similar to the rhomboid medallion (diameter of the outer circle - 4.3 cm;

Fig. 44
Round gold
appliques

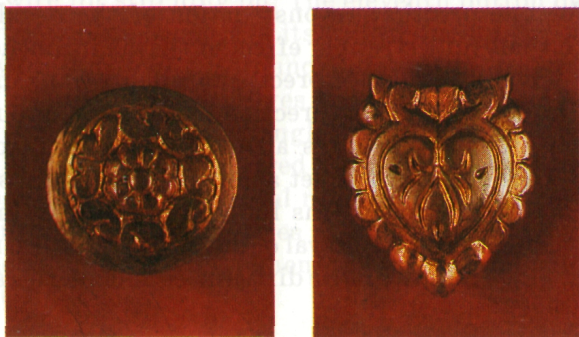
of the inner one - 2.6 cm; total weight of the two medallions - 65 g). There is a round bezel in the centre of the inner circle. Large pearls and emerald beads are strung on the inner and outer "spokes" of the medallions coming out of the two circular sections. Only assumptions could be made about the decoration filling the round bezel in the centre. Most probably it consisted of multi-coloured enamel. Green emeralds shine with their beauty between the two rows of large pearls on the round medallions. Both have at one end solid round sections for threading and suspending.

There are eight gold beads. All of them have identical shape and dimensions (height - 1.6 cm; diameter - 0.8 cm; total weight - 10.29 g). Their spindle-shaped hollow body is with cannellured outer walls. The apertures for suspending them at the two ends are bordered by a row of pseudo-granules (fig. 36).

There is certain variety with respect to the shape and decoration of the gold pendants (fig. 37 and fig. 38). There are twelve. The first two are with a proper hollow spherical body (height - 1.7 cm; diameter - 1.3 cm; total weight - 8.72 g) and walls decorated with gold granules welded to each other. There is a loop at one end and a pearl at the other. The spherical body of the third bead is slightly elongated (height - 2.1 cm; diameter - 1.1 cm; weight - 5.50 g) and its granules are smaller than the ones on the first two beads. It, too, has a loop and a pearl. The other nine beads are with biconical bodies and slight differences in their dimensions (the height varies between 3.1-4 cm; the

Fig. 45
Round gilt applique

Fig. 46
Heart-shaped gilt
applique



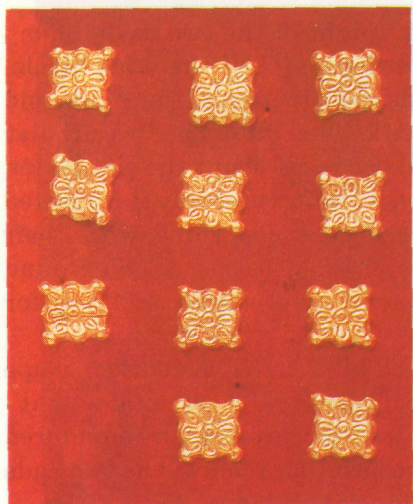


Fig. 47
Square gilt appliques

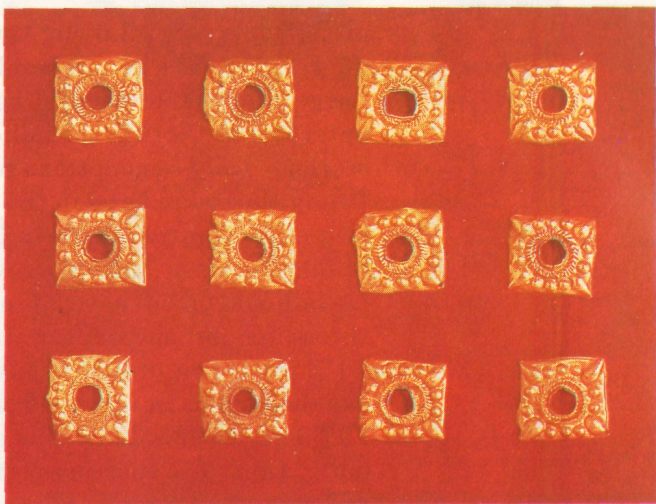


Fig. 48
Rectangular gold appliques

diameter - 0.9-1.3 cm; total weight - 32.40 g). Their smooth body is decorated with triangular and rhomboid figures, made by means of granulation or with the aid of closely coiled gold wires. There is a loop at one end and a pearl as decorative element at the other.

When to the medallions are added the already described cannellured beads and their pendants lavishly decorated with granules, gold wires and pearls, an excellent opportunity is offered for one or other reconstruction of the necklace, and along with that, for a stronger effect of the magnificence of this ornament. In the absence of precise parallels and examples the variants suggested in this direction may be numerous. There could hardly be any disputes about the central place of the rhomboid medallion with violet amethysts. It is almost certain that the two round medallions flanked it if not in immediate proximity at least at an interval of one, two or more cannellured beads (fig. 39). There are more difficulties and queries about the

type of the chain or cord that has not reached us, on which the individual components of the necklace were suspended or about the places of the gold pendants.

The analogies which the cannelured beads and pendants have with similar finds of bronze and silver in Preslav and some of our other centres, enable us to connect the second necklace as well, with the Bulgarian goldsmith's workshops in the 9th-10th centuries, where a lot of precious and semi-precious stones were used in making the elegant goldsmith's models and specimens.

10. Buttons

Eleven gold buttons and almost one hundred gold and gilt appliques with different shape belong to the treasure (fig. 40). The threads of an expensive fabric on the reverse side of three of the appliques can justify the connection of some of them with the adornment of a brocaded garment. It is not very easy to say which parts of the garment they adorned and that's why I am quick to point out that each assumption or argument in this direction is more or less conditional.

All buttons are made of gold and are divided as follows: three spherical, seven hemispherical and one square (fig. 41). The spherical ones (dimensions: height with the loop - 1.5 cm; diameter - 0.9 cm; total weight - 6.36 g) are with a slightly profiled edge along the most bulging part. The only decoration made on them consists of a row of granules around the loop that comes out of the hollow body and was used for stitching on. The hemispherical (dimensions: height - 0.4 cm; diameter - 1.4 cm; total weight - 5.47 g) are bordered by a granuled circle of pseudo-granules. At the centre on the reverse side they have a tab of gold wire for stitching on. The eleventh button deserves the greatest attention because of its forged plant decoration. It is square (with a side of 2 cm) and weight 5.80 g. Its face is divided by means of raised edges coming from the opposite corners, into four isosceles triangles, and in each of them is depicted a flat-relief seven-leaved palmette. This decoration binds it closely to the ornamental repertory of the Preslav art culture from the 9th-10th centuries and more precisely to some of the palmette friezes on monuments of the stone olastic art in Preslav in the 10th c.

11. Appliques

The appliques, according to their shape, dimensions and decoration are of several types: cruciform, leaf-shaped, square, rectangular and round. To this type of ornaments is referred also a big-dimensional plaque with peacocks depicted on it. All appliques are made of gilt silver and have a shallowly embossed decoration. Some of them were used as ornaments for belts, and others, as it has already been mentioned adorned an expensive garment.

There are twelve cruciform appliques (fig. 42). Their shape is the result of circlets lined like crosses and with a marked centre, and when they touch each other, you get a rhomboid figure with concave walls. Two of the appliques are bigger (dimensions: height - 2.3 cm; diameter of the lined circlets - 0.9 cm; total weight - 2.97 g) and have white enamel decoration in the centre of each of the four circlets. The other ten appliques from this group differ only in their smaller dimensions (height - 1.8 cm; diameter of the circlets - 0.8 cm; total weight - 6.50 g) and the absence of enamel in the centre marked by a round indentation. On their reverse side all of them have a small tab for attachment to leather or fabric.

The leaf-shaped appliques are the most numerous (fifty-six) (fig. 43). Made of high-standard gilt silver all of them have identical dimensions (height - 1.2 cm; biggest width - 1 cm) and strongly stylized flat-relief decoration, reminding a zoomorphic mask. On the reverse side there are still or can be seen traces of two tabs for attachment. Most of them must have fallen off when they had been roughly pulled from the leather or the fabric. The character of the motif used as a decoration shows that besides decorative the appliques of this group have had apotropaic functions. Therefore, they have been most probably placed on the shoulders and the front of an expensive garment.

The round appliques are also of two different dimensions (fig. 44) - three big ones with an opening in the middle (diameter - 2.4 cm; diameter of the opening - 0.5 cm; total weight - 4.78 g) and two smaller ones (diameter - 1.8 cm; total weight - 2.80 g). The former are decorated on their right side with a flat-relief multi-leaved resette and two circles of pseudo-granules - along



Fig. 49
Gilt plaque with peacocks



Fig. 50
Silver bracelets



Fig. 51
Fragment of a gilt silver
bracelet with engraved
plant decoration

the edge and round the opening. The smaller appliques are decorated with a strongly bulged round centre and radially positioned almond-shaped leaves around it, framed by two concentric relief pipings. The two types are made of gilt silver. On their reverse side, each of them has three tabs for attachment. The holes in the centre of the big appliques afforded opportunities for additional effects based on the colour and structure of the leather or fabric to which they were attached. It seems, that like the cruciform appliques, they have been designed as a decoration of belt sets.

Another two appliques, cast of solid silver and with traces of gilding, must have had the same function (fig. 45). The first one is with a proper round shape (diameter - 2 cm) and the second is heart-shaped (length - 2.4 cm; width - 2 cm). Both of them

have three rivets for attachment. The right side of the round one is completely filled by a lush multi-leaved rosette, executed in a flat relief. The heart-shaped applique is of greater interest as it has consolidated itself by its characteristic shape and plant decoration as a model of a whole group of belt decorations from the 9th-10th centuries, under the name of "Preslav type" (fig. 46). The eleven square and the fifteen rectangular appliques belonging to the gold treasure are also made of gilt silver (fig. 47 and fig. 48). The former are with slightly bent inwards walls (dimensions: 1.5x1.5 cm, total weight - 8.20 g) and the latter with a round opening in the middle (dimensions: 1.5x1.7 cm; diameter of the opening - 0.4 cm; total weight - 11.80 g). The chased decoration of the two types of appliques is of plant character. Particularly well, in accordance with the shape, is executed the eight-leaved rosette, that decorates them. The rivets on the reverse are very successfully attached to the rounded extensions on the four corners. With their round opening in the centre, the rectangular appliques have offered, like some of the round appliques, possibility for an effect by the materials to which they have been attached.

The briefly discussed types of appliques from the treasure have numerous parallels, made not only of silver and gold, in a number of workshops in Bulgarian towns in the 9th-10th centuries and they throw some light on the abilities of the Old-Bulgarian masters-goldsmiths not only in the capital.¹¹² Some of the recently discovered gold works speak not only of the good grasp they had of different techniques, but also of a good taste in their decoration.

12. Plaque with Peacocks

A silver gilt plaque with peacocks also belongs to this group of ornamental objects (fig. 49). It is five-sided with a two-slope upper end and concave shaping of the other three sides (dimensions: 2.1x2.1x2.5x3.1x4.3 cm; weight - 8.13 g). On its face bordered by a narrow frame, an interesting composition is represented in flat relief: two peacocks with ribbons on the necks confront each other with a large eucharistic vessel between them. The scene is executed in the spirit of early Christian

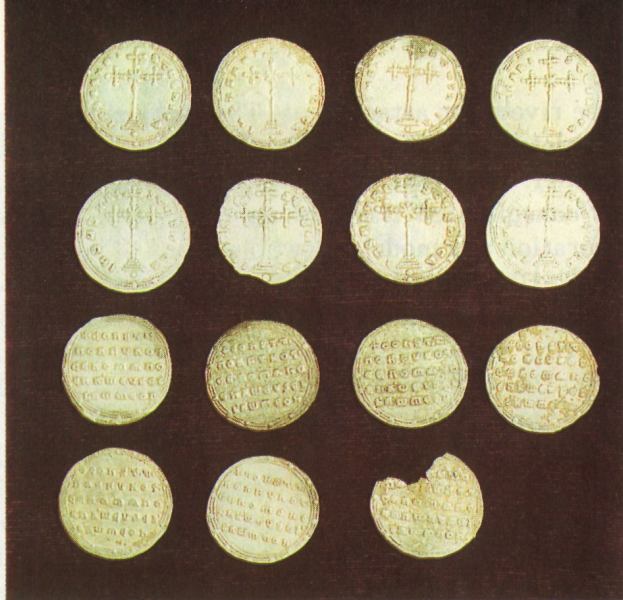


Fig. 52
Silver Byzantine coins
of Constantine VII
Porphyrogenitus and
Romanus II /945-959/

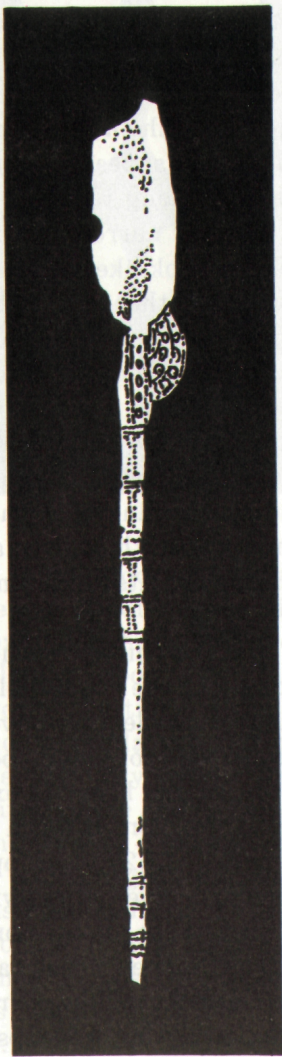
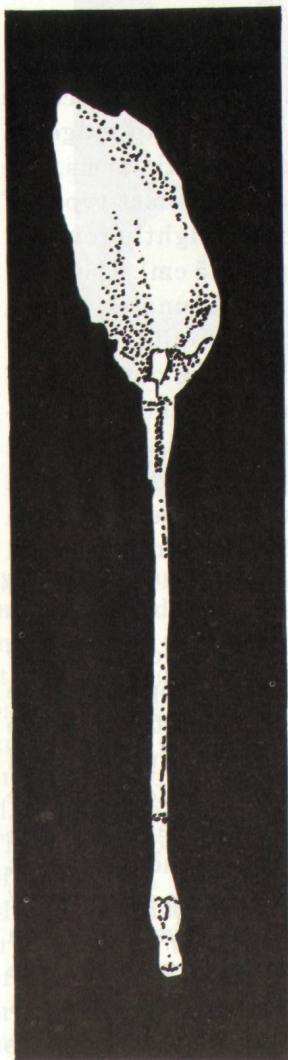
symbolism, according to which the peacocks as a symbol of immortality drink wine from the cup of holy communion or as in the case of the applique work examined here, they pick fruit. It can be found on church wall and floor mosaics,¹¹³ altar partitioning slates¹¹⁴ and other works of artistic crafts. It is not unimportant to mention, in relation to the dating, that the scene on the plaque is elaborated in the same way as on a slab of red slate in Stara Zagora which is dated to the end of the 10th c.¹¹⁵ The scene is presented in the same manner on a bronze belt tab of the 8th c., discovered during archeological excavations at Miculcica /Slovakia/.¹¹⁶ At its basis rests one of the scenes met frequently in the mediaeval art of the Middle Ages East, that of the "tree of life"¹¹⁷, mentioned in the discussion of the ornamental motifs and images depicted on the two-sided necklace of the Preslav treasure.

The presence of the appliques with peacocks among the ornamental objects of the gold treasure is quite normal, having in mind the very few theological images (the Virgin on the necklace and the Annunciation on the rock-crystal gemma). It is difficult, however, to guess its place as an ornament, as there are no traces of rivets, loops or openings on it, that could show as to how it has been suspended or applied.

13. Bracelets, Loops, Belt Tab

The treasure includes some silver ornamental objects (fig. 50). More important of them are three specimens of silver bracelets which together with the two gold rings, enable us to judge, at least partially, the appearance of the ornament for the arms. The two specimens belong to a pair of the frequently met types of bracelets. Made of narrow silver bands with a slightly rounded outer side, they look like open hoops (diameter - 5 cm). The third specimen is of another type of bracelets. Unfortunately only a small fragment of it has reached us (fig. 51). Unlike the first pair, this one was made of wide silver plates, the outer side of which was filled with a carved decoration on a hammered dot-like background, with a frame of short horizontal lines. The real forged decoration consists of a palmette frieze, which has an irrefutable genetic link with the so-called "water leaves" from the ornamental wealth of Preslav in the 9th-10th centuries, and more precisely with its most famous artistic work - the painted pottery.¹¹⁸

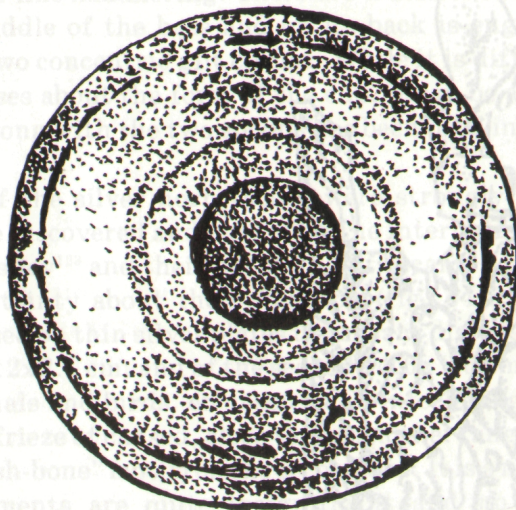
At the end of my notes on the ornaments I would like to say a few words about the hoops, belt tab, two silver loops and some silver facings of the leather-covered box, in which the treasure was concealed, all of them belonging to the Preslav gold treasure. One of the hoops is extended from a solid gold wire with a circular section. It has a proper round shape (diameter - 2.7 cm; weight - 11.62 g) with open ends. The second one is cast of high-standard silver and is with open ends and a diameter of 2.8 cm. With these dimensions they must have had some functional role in the formal garment - probably with the belt or with its cloak. It will be correct if we look in this direction for the function of the two loops made of thin silver bands. The belt tab is with small dimensions (2.5x1.2 cm) and three spikes on the reverse for attachment. The short base of its tongue-like form is rounded with slightly bifurcated ends. Special attention should be paid to some parts of the facings of the box - the three small openwork appliques, shaped like a trefoil, the two appliques with openings on the rounded leaf-like ends for attachment and the falcate hasp.



Coins

The fifteen Byzantine silver coins belonging to the treasure were minted by Constantine VII Porphyrogenitus and Romanus II (945-959)¹¹⁹ and are particularly important for determining the date of its concealment. Their good preservation (fig. 52) confirms the already mentioned opinion that they were designed not for exchange but for ceremonial cases and needs.¹²⁰

Fig. 53 a,b,c,d,e
Silver spoons, fragments
of a cup and horn facing



Spoons, Parts of a Cup and Facing of a Horn

The picture of the mixed character of the treasure is expanded by two spoons, a stem of a cup, a fragment of a horn facing that have reached us. Though partially damaged and defaced, the above-mentioned finds deserve attention for their utilitarian function as well (fig. 53 and fig. 54).

Made of high-standard silver, the spoons have identical shape and some traces of gilding. They differ in their dimensions and decoration. One of them is 23 cm long (the spoon-shaped part is 5.5x4 cm). Its straight handle has a conical shape at the free end and an arched expansion at the point where it is connected with the spoon-shaped part. Its decoration consists of cannellured sections demarcated by means of a protuberant rings and of beads of circlets with a centre marked on the arched detail and above it. Because of the heads of birds at both ends of the handle, the second spoon deserves greater attention. It is 20.5 cm

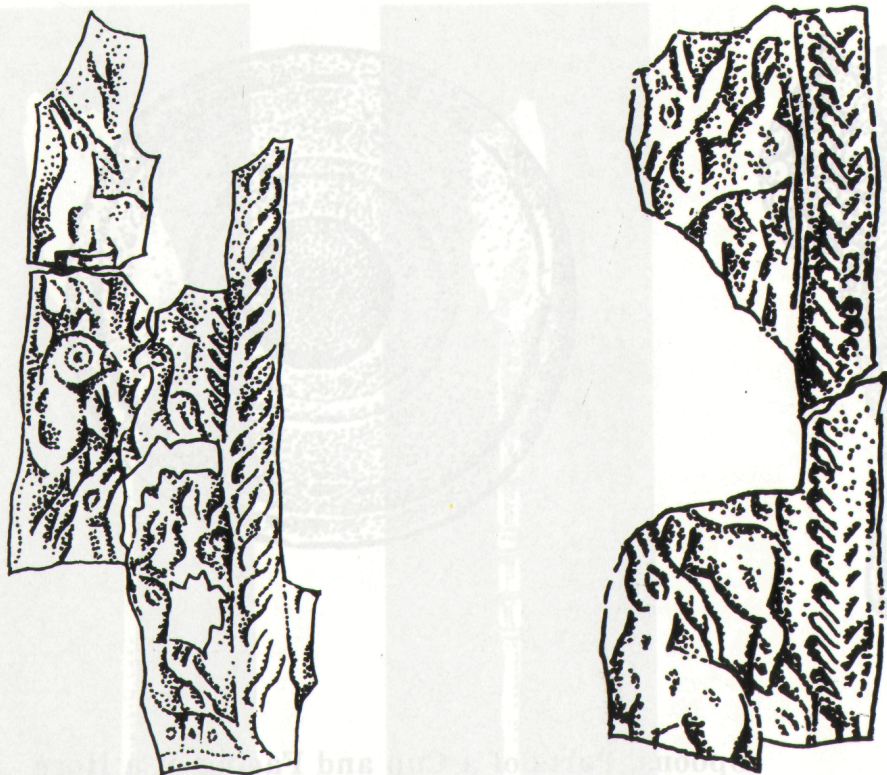


Fig. 54 a,b
Silver horn facing

long (the spoon shaped part is 7x4 cm). The wide beak, the neck and the shape of the head with the eyes incised in it, determine the birds that decorate the spoon, as aquatic. The handle of a spoon from the collection of Elena Stathatos¹²¹ ends with a similar head of a duck. With their construction and some elements of the decoration, the spoons are closely related to a whole group of this kind, dated to the 4th-7th centuries.¹²²

The undamaged part of a silver cup is the base of its stem. The base is of gilt silver. It has a proper round shape (diameter - 6.3 cm) with a decoration of a winding branch (tendrils) of semi-palmettes included

into a band of two engraved lines. The decoration is executed by means of dot-like hammering. There are traces of the hollow stem in the middle of the base and on its back is engraved a decoration of two concentric gilt circles. While it is difficult to make any guesses about the form of the cup, it can be assumed that the cup, along with the two spoons has been used in church ceremonies.

The parts of the silver horn facing were strongly defaced when they were discovered and only after the intervention of the chemist V. Vassilev¹²³ and their unfolding, it became possible to judge with certainty about their function (fig. 54). The two fragments chased on thin silver plates the extant dimensions (of the first are - 6.2x2.1 cm; and of the second - 4.6x1.6 cm) depict images of animals and birds, enclosed in an interlacing on one of them, and a frieze of chased, close to one another, angles (like those of the "fish-bone" motif) on the second one. It is a real pity, that the fragments are quite insignificant and no certain assumptions can be made either as to the function of the horn or the character of the scenes depicted on it. In spite of that, I'll assume that the latter, like the rhiton from the "Black sepulchre" near Chernigov, has been used for drinking¹²⁴ or for giving signals as is the case with the famous horn of Lechel from Yasberini in Hungary¹²⁵ which are dated to the 10th century.

CONCLUSIONS

Connected with the life and high achievements of Preslav culture from the 9th-10th centuries, the examined treasure is one of the biggest and most interesting finds, discovered recently in Bulgaria. With its unique beauty and exquisiteness, some of its parts will always be the central point of the attention of the researchers of Preslav and Old Bulgarian culture and will point to the high artistic achievements in the sphere of goldsmith's mediaeval art. The following conclusions based on the observations can be drawn:

1. Concealed during the turbulent events of 971 at the conquest of Preslav by John Tzimisce, the treasure is an evidence of the great economic power of some representatives of the Preslav boyar-aristocracy.

2. The mixed character of the treasure shows definitely that the treasure has been accumulated for a long period of time as a family possession.

3. The gold and silver objects, the expensive goldsmith's techniques, as well as the use of emeralds, amethysts, pearls, rock-crystal, etc. are grounds for relating the treasure to the royal palace in Preslav and some of the high-ranking boyars and dignitaries. The secondarily used gemmas with images of Hermes and the Annunciation, the gilt silver spoons, etc. show that there must have been members in the family, that owned it, who had cultivated habits and good taste for collecting old and luxurious objects.

4. Part of the objects of the treasure have been imported from Byzantium and others are the work of skilful jewellers from the goldsmith's workshops in the capital city of Preslav.

5. The diadem plaques and the two-sided necklace of the treasure elucidate the question about the introduction of the cloisonne enamel in the Bulgarian capital at the end of the 9th and the first half of the 10th century. The direct participation of a Byzantine master who worked in Preslav is detected in the latter.

NOTES AND REFERENCES

1. We had some announcements and materials about the treasure and some of its adornments published beforehand in a number of newspapers and magazines:

Отечествен фронт, брой 10345, 23 юни 1978; Литературен фронт, брой 37, 14 септември 1978; Плиска-Мадара-Преслав, брой 5, 28 декември, 1979; България, 12, с. 28-29; Обзор, № 47, 1979, с. 102-103; Наука и техника за младежта, 4, 1980, с. 46-48; Отечество, 7, 1981, с. 14-15; Наша родина, 10, 1981, с. 6-7 и др. and a separate popular paper with colour illustrations under the title "The Preslav Gold Treasure" published by "Septemvri" publishing house in 1982. Review: V. N. Zaleskaya. Тотю Тотев. Преславското златно съкровище - Византийски временник, 47, 1986, с. 273-275.

2. Й. Господинов. Предисторически находки в Преслав. ИИД, XVI/XVII, 1940, с. 152-155.

3. Г. Джингов. Крепостта Белград при Преслав. - ИАИ, XXVII, 1964, с. 17-42.

4. The excavations were supervised by me. Almost all the members of the archaeological group of the branch of the Archaeological-historical Museum in Shoumen took part in them at different periods of time. I want to thank them all.

5. Unpublished excavations and materials of Totju Totev.

6. В. Антонова. Масовите жилища през ранното средновековие /VIII-X в./ в Североизточна България. Międzynarodowy Kongres Archeologiczny słowiański. Wrocław-Warsawa-Kraków, 1970; Д. Димитров. Някои въпроси във връзка с изучаването на старобългарското масово жилище от VI-XI в. в Североизточна България. Архитектурата на Първата и Втората българска държава. - СТИГА, С., 1975, с. 213-245/6.

7. **В. Антонова.** - Средновековно селище в чашата на язовир "Виница". ИНМШ, IV, 1967, с. 3-53; Т.Тотев. Нови данни за средновековна Виница през IX-X в. - Годишник на музеите от Северна България, VI, 1981, с.37-42; The dwellings in the eastern vicinity of Preslav - the Stambolyolou locality were investigated by P. Georgiev.

8. I am deeply indebted to Iv. Yordanov, head of the numismatic branch of the Archaeological-historical Museum in Shoumen, for the determining of the coins.

9. My attention was drawn to the trace of the wooden box thanks to V. Vassilev, head of the chemical laboratory of the Archaeological museum in Sofia.

10. **Ив. Йорданов.** Монетите от Преславското съкровище. Нумизматична информация, септември, 1983, с. 8-11.

11. **История на България**, т. 2, С., 1981; **П. Карышковский.** О хронологии русско-византийской войны при Свято-славе. ВВр.V, 1952, с.125 и сл.

12. **Т. Тотев.** Неизвестен стратег на Йоанопол и Доростол, - Археология, X, 1968, 4, с. 49-51, **Ив. Божилов.** Печатът на Леон Сарацинопул - стратег на Йоанопол и Доростол. - ИПр, 1970, 5, с.100 и сл.; **Ив. Йорданов.** Печати на Леон Сарацинопул. Археология, 1982, 1, с. 12-23.

13. **Greek sources of the Bulgarian history**, V, p.259-266, 273-274.

14. Op.cit., p. 274.

15. **Ив. Йорданов.** Монетите от Преславското съкровище...., с. 8-11.

16. Op.cit.

17. Op.cit.

18. Similar to some pagan belt tabs from Pliska and Preslav as far as their dimensions, shape and the plant decoration character are concerned., see **Н. Мавродинов.** Старобългарското изкуство, С., 1959, с.227 и сл. обр. 267 до 270.

19. In fact the pendant represents the main Christian symbol - the crucifix. There exist examples when the latter has been substituted in the following way - by a rosette, see **В. Иванова.** Надписът на Мостич и преславският епиграфски материал. Надписът на чъргубиля Мостич. С., 1955, с. 55.

20. It differs in no way from the known crucifixes-encolpions, see **Кр. Миятев.** Палестински кръстове в България. - ГНМ за 1921 г., С., 1922, с. 59-90; **С. Георгиева.** Кръстове-енколпи-

они от средновековен Преслав. В: Изследвания в чест на акад. Д. Дечев, С., 1958; Л. Дончева-Петкова. Кръстове-енколпиони във Варненския музей. ИНМВ, 19/34/, 1983, с.113-124. Тук е съобщена и новата литература за находки от този род у нас и чужбина.

21. Two bronze rings from the Palace monastery in Preslav have absolutely the same decoration. Unpublished excavations and materials of Totju Totev.

22. It is similar to an unpublished ring from Preslav, found during ploughing ten years ago in the "Vubilni dol" locality.

23. They have come from different places in Preslav. Because of the character of the incised images they are looked upon as small seals, see Н. Мавродинов. Цит. съч., с.227.; Т. Тотев. Метални печатчета с образи на животни от Преслав. Преслав, I, С., 1968, с.173-183, обр. 1.

Т. Тотев. Sur un groupe d'objets découverts à Preslav à la representation et marques.- Byzantinobulgarica III, S. 1970, p. 132-152, Fig.1-2; За една наскоро публикувана находка от този род в Ермитажа, вж. у В. Н. Залеская, Български амулет преславски тип в Държавния Ермитаж. - Археология, 1980, 1, с. 48-51, обр. 1.

24. Until recently this type of finds were considered as small clasps. For their correct designation as book hasps see Ф. Д. Гуревич. Новые материалы Новогрудка. КСИА, вып. 120, 1969, с.117., рис. 51 4-5; Грамотность горожан древнорусского Понеманья. КСИА вып. 135, 1973, с. 35, рис.76.

25. It seems that they must have been under the ploughs and the tracks of the machines and disintegrated while being cleaned.

26. Some of the earrings are particularly strongly damaged. The enamels of three of the specimens have fallen off.

27. There are absolutely no grounds for thinking that the missing objects have been taken by the cooperative farmers who found the treasure.

28. Particularly interesting is the announcement about the interest of Constantine VII Porphyrogenitus in coins of Alexander the Great, see Ив. Йорданов. Константин Багрянородни - нумизмат. Нумизматична информация. С., 1983, с.25.

29. There a lot of books about the Byzantine cloisonne enamel technique, see Технология эмали, М., 1965; А. В. Банк. Прикладное искусство Византии IX-XII в. М., 1978, с. 9-11 и посочените накрая заглавия.

30. It is particularly well seen on the back of the plaques.
31. **Т. И. Макарова.** Перогородчатые эмали древней Руси, М. 1975, с. 44-53, табл. 11 и 12, За предназначението на диадемата като накит вж. **П. Толочко.** Про принадлежност I функционалне назначения диадем и барм в Древней Руси. Археология, XV, Київ, 1963, с. 145-154.
32. **Т. Тотев.** Опит за реконструкция на диадемата от Преславското съкровище. МПК, 1981, В, с. 33-36, обр. 1, 2 и 3.
33. За запазените до днес две византийски корони в Будапеща, вж. **М. Barany Oberschall.** The crown of the Emperor Constantine Monomachos. Budapest, 1937; **Z. Kodar.** Quelques observations sur la reconstruction de couronne de l'Empereur Constantin Monomaque. - Folia archeologica, XVI, Budapest 1964, p. 113-124.
34. **Т. И. Макарова.** Цит. съч., с. 44 и сл., табл. 12.
35. Details about the plot can be found in **А. В. Банк.** Моливдовул с изображением полета Александра Македонского на небо. - Государственный Эрмитаж - Труды отдела Востока, т. III, Л. 1940, с. 181-193; **В. П. Даркевич.** Светское искусство Византии, М., 1978, с. 154-159.
36. **Gabriel Millet.** L'ascension d'Alexandre. - Syria, t. IV, 1923, p. 85-133.
37. **В. Истрин.** "Александрия русских хронографов". М. 1983.
38. **М. Грабар-Пассек.** Античные сюжеты и формы в западноевропейской литературе. М. 1966, с. 213-229.
39. **А. В. Банк.** Византийское искусство в собраниях Советского Союза, М. Л. 1966, обр. 172-173.
40. **А. Грабар.** Разцветът на източното изкуство във византийския двор по време на Македонската династия В: Избрани съчинения, 2, С. 1983, с. 55-56, обр. 48.
41. Op. cit. p. 54, fig. 45
42. **Т. Макарова.** Цит. съч., табл. XII.
43. **А. В. Банк.** Моливдовул с изображением..., табл. II 1.
44. **A. Goldschmid und Weizman.** Die Byzantinischen Elfenbeinskulpturen des X - XIII Jahrhunderts, I, Berlin, 1930, taf XXVI, 12 d.
45. **А. В. Банк.** Моливдовул с изображением..., табл. II 1
46. **А. В. Банк.** Византийское искусство..., обр. 172 и 173.
47. **А. Грабар.** Съветското изкуство в Русия преди монголското нашествие и песента за похода на Игор. В: Избрани съчинения, II, С., 1983, 278 и сл.

48. **А. Грабар.** Разцветът на източното изкуство..., с.38-67; **Д. Талбот Райс.** Иранские элементы в византийском искусстве. - "III конгрес иранскому искусству и археологии. Доклады" М. Л., 1939.

49. About this detail see **К. В. Тревер.** Серебряное навершие сасанидского штандарта. - Труды отдела Востока, т. III, Л. 1940, с. 167 и сл., табл. I и II

50. Op. cit. p.167-180; На разглежданата от Тревер находка са дадени и други обяснения, вж. **Б. Л. Маршак.** Согидийское серебро. М. 197, с. 28, забел. 9.

51. **Н. Мавродинов.** Цит.съч., обр. 229.

52. **Л. Дончева-Петкова.** Грифонът в изкуството на средновековна България. - Археология, 1979, 4, с.22-39, обр.1-2.

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57. **Осетинские нартские сказания.** Дзауджикау., 1984, с.24.

58. **В. А. Кузнецов.** Путешествие в древней Иристон. М. 1974, с.33-47, обр. на с. 40.

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60. **N. Mavrodinov.** Le trésor protobulgare de Nagyszentmiklos. - Archeologia Hungarica, XXIX, Budapest, 1943; **Ст. Ваклинов и М. Ваклинов.** Съкровището от Над Сент Миклош. С., 1983, обр. 8, 19, 36, 41.

61. **В. Иванова.** Разкопки на Аврадака в Преслав. РП, III, 1948, с. 42 и сл., обр. 39; **Н. Мавродинов.** Цит. съч., с.81, обр.732.

62. **Д. Овчаров.** Разкопки и проучвания на източната стена на Вътрешния град в Преслав /1979-1976 г./ В: Плиска-Преслав, IV, обр. 44, **Ст. Ваклинов и М. Ваклинова.** Цит. съч., обр. 12.

63. **Н. Мавродинов.** Цит. съч., обр. 253. История на българското изобразително изкуство. С. 1976, обр. 91; **Н.П.Кондаков.** Очерки и заметки истории средневекового искусства и культуры. Прага 1929, с. 106 и с обр. 41.

64. **А. Грабар.** Съветското изкуство..., обр.247.

65. **Т. А. Измаилова.** Севанские капители. - Труды отдела Востока, Л. 1940, с. 225-241, табл. I.

66. Unpublished materials from Preslav of Totju Totev.

67. **Н. Мавродинов.** Цит.съч., с.75-77; 125-129; с.216-217. Л. Дончева-Петкова. Цит.съч., с.22-39 с цитираната литература.

68. **Д. Ангелов.** Приходи на средновековната българска държава, ИПр, 1945/46,4/5, с.385; **Т. Тотев.** Вносна керамика, стъкло и накитни предмети в Преслав. Средновековна България и Черноморието. В. 1982, с.79-87, табл. I-VII.

69. Вж. у **Л. И. Ремпель.** Изобразительный канон и стилистика форм на Среднем Востоке. Избранные труды по истории и теории искусств, М. 1978, с. 195-212.

70. **Кр. Миятев.** Два поетически фрагмента у Йоан Екзарх като исторически извори. Археология, I, 1959, 1-2, с.9-16.

71. По този въпрос вж. у **Кр. Миятев.** Новооткрит оловен печат на български архиепископ. ИБАИ, V, 1929, с.249-262.

72. **Т. Тотев.** Вносна керамика..., с.79-87.

73. Some Byzantine masters have also contributed the introduction of some of these techniques into Preslav. It is very important to use data of the technological analyses of the enamels. There are no such data until now.

74. Collection Helene Stathatos, III, Objets Antiques et byzantins, Strasbourg, 1963, pl. XLII 203 a.

75. L'art byzantin et l'art européen. Athènes, 1964, fig.411.

76. Ibidem, Fig.395.

77. The analogies are numerous, for some of them see **Л. И. Альбаум.** Живопись Афрасиаба. Ташкент, 1975, с. 39, табл.XV, с.48, табл. XXVIII; **И. А. Орбели, К. В. Тревер.** Цит. соч.. обр.28 и 29.

78. **А. Grabar.** Deux manchettes émaillées byzantines. Cahiers Archeologiques, XIII, p. 293-295, fig.1,2,3.

79. **А. В. Банк.** Две перегородчатые эмали из Херсонеса. Искусства Западной Европы и Византии. М.1978,с.237-244; Об одной группе перегородчатых эмалей. Сб.в памет на проф.Станчо Ваклинов, С. 1984, с. 169

80. **Н. Мавродинов.** Цит. съч., обр. 276.

81. **А. Грабар.** Един релеф от XI в. в Браувайлер и произходът на "сасанидските" мотиви в средновековното изкуство. В: Избрани съчинения, т. II, с. 75-84.

82. **Кр. Миятев.** Преславската керамика. С. 1936, с. 74-75, табл. III. They are particularly close to some recently discovered decorative ceramic plaques with birds from the Palace monastery workshop. Unpublished excavations and materials of Totju Totev.

83. The pendant is from unpublished materials and excavations of K. Popkonstantinov in the "Selishte" locality in Preslav.

84. **Т. Тотев.** Метални печатчета..., обр. 1 в, г, д.

85. Unpublished materials and excavations in the southern part of the Inner city in Preslav of Iv. Akrabova-Zhandova.

86. This source has been the subject matter of many authors, see А. Грабар. Разцвет на източното изкуство..., с. 38-77 и цитираната литература. Д. Т. Райс. Цит. съч., с. 207-208.

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87. For its genetic beginning see **Г. Коморци.** К сим-волике в искустве Древнего Двуречья. В: Древний Восток и мировая культура. М. 1981, с. 47-53 и посочената тук литература.

88. **J. Dekan.** Vel'ka Morava. Bratislava, 1976, fig. 101.

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90. **Л. Лесническо.** Китайские бронзовые зеркала с изображением животных и винограда в Собрании Эрмитажа. СГЭ, XXXII, Л. 1971, с. 47-5.

91. **Д. С. Раевский.** Скифо-авестийские мифологические паралели и некоторые сюжеты скифского искусство. В: Искусство и археология Ирана. Всесоюзная конференция 1969г. Доклады. М. 1971, с. 268-270.

92. For the symbolism of the number seven see **Ив. Дуйчев.** Българско средновековие. С., 1972, с. 76 и сл. с цитираната

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93. Т. Тотев. Метални печатчета..., с. 176-177, обр. 5 и 6.

94. Some of the recently discovered materials from the excavations in the Inner city in Preslav made under the supervision of Iv. Zhandova will elucidate this problem.

95. Preliminary notes and photographs of the earrings with enamels see Т. Тотев. Вносна керамика, стъкло и накитни предмети..., с. 85, табл. VII 1,2,3.

96. В. П. Даркевич. Цит. съч., с. 187-222.

97. Etienne Coche de la Ferte. Bijoux byzantins de Chio, de Crète, de Salonique. - In: **Collection Helene Stathatos**, Limoge, 1957, fig. 5, pl. II.

98. Collection Helene Stathatos, III, Strasbourg, 1963, p.286, fig. 177.

99. Some separate elements in them have exact analogies in several unpublished bronze ornaments in Preslav.

100. Вж. у Ю. Д. Аксентон. Сведения о драгоценных камнях в Изборнике Святослава 1073 г. и некоторых других памятниках. В: Изборник Святослава 1073 г., М. 1977, с.280-292.

101. Shorts notes and photographs. See Т. Тотев. Вносна керамика и стъкло и накитни предмети..., с. 85-86, табл. VII 4,5.

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103. Ж. Въжарова. Златни накити от гроб 27 в Плиска. Археология, 1989, 1, с.52-56, обр.6 а,б.

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108. В. Шандровская. Византийские печати со сценой Благовещения - СГЭ, XLVII, Л. 1982, с. 6163.

109. This find deserves attention and further examination which I intend to do later.

110. Ю. Д. Аксентон. Цит. съч., с. 280-292.

111. Н. Мавродинов. Цит. съч., обр. 227.

112. История на българското изобразително изкуство..., с. 125-138.

113. Д. В. Айналлов. Мозайки IV-X веков. С Пб. 1895, с. 135 и сл.; А. Л. Якобсон. Ранноесредновековный Херсонес. МИА, 62, 1959, с. 240-244.

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115. Н. П. Кондаков. Цит. съч., с. 108 и сл., обр. 41; Н. Мавродинов. Цит. съч., с. 217, обр. 251.

116. J. Dekan. Vel'ka Morava..., fig. 101.

117. За символиката на представената сцена вж: L. Reau. Iconographie de l'art chretien, t.I. Paris, 1955, p. 83-84; J. Villette. La resurrection de Christ. Paris, 1959, p. 47-48.

118. Кр. Миятев. Преславската керамика... с. 98-100, табл. XV и XVI; Н. Мавродинов. Цит. съч. 247-248, обр. 302, 203, 304 и 305.

119. Ив. Йорданов. Монетите от Преславското съкровище..., с. 8-11.

120. Пак там.

121. Collection Helen Stathatos, III... p p. 268, fig. 173.

122. Alice V. Bank. L'art byzantin dans les musees de L'Union Sovietique., Leningrad, 1977, p. 268, fig. 92.; М. С. Росс. Catalogue of the Byzantine and Early Medieval Antiquities in the Dumbarton Oaks Collection, I, Washington, 1962, PL. XVI-XVII.

123. V. Vassilev is the head of the chemical laboratory of the Archaeological museum in Sofia. I want to thank him again.

124. Б. А. Рыбаков. Русское прикладное искусство X-XIII веков. Л., 1971, с. 10 и сл., обр. 1, 2, 3 и 4.

125. Gyula Lasllo. The Art of the Migration Period. Budapest, 1974, pl. 182-189.

ABBREVIATIONS OF CITED LITERATURE

ВВр	Византийски временник
ГНМ	Годишник на Народния музей-София
ГМСБ	Годишник на музеите от Северна България
ГИБИ	Гръцки извори за българската история
ИАИ	Известия на археологическия институт
ИИД	Известия на Историческото дружество
ИПр	Исторически преглед
ИНМВ	Известия на Народния музей Варна
ИРАИК	Известия Руского археологического института в Константинополе
КСИА	Краткие сообщения Института археологии
МИА	Материалы и исследования по археологии СССР
МПК	Музеи и паметници на културата
ПС	Палестинский сборник
ТОВЭ	Труды Отдела Востока Государственного Эрмитажа
СА	Советская археология
СГЭ	Сообщения Государственного Эрмитажа
ААН	Acta archaeologica hungarica
Byz	Byzantion
BSI	Byzantinoslavica
DOP	Dumbarton Oaks Papers

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